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1897

GUIDE

TO THE

ROYAL COLLECTIONS

OF

DRESDEN

TRANSLATED BY C. S. FOX

SMITHSONIAN
INSTITUTION
686.

GUIDE

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ROYAL COLLECTIONS

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DRESDEN

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THE BUILDINGS

The **Zwinger** erected between 1711 and 1722 by *M. D. Pöppelmann* (1662—1736) for the Fêtes and Tournaments of King Augustus II, took its name from the former "Zwinger," a space adjoining the fortifications of the town. The work with its picturesque decoration being an entirely original production of this German master, may be considered one of the most brilliant examples of the national Barock style. The building was begun on the "rampart" or western side, and the centre of this crowned by *Permoser's* "Hercules" is from an artistic point of view the gem of the whole. The southern side containing the entrance, an archway surmounted by a tower, was next erected. In 1722 on the completion of the eastern side (which the Grand Opera House and another building then adjoined) the work was broken off, the northern side being temporarily filled in by a wall painted to represent a row of arches. The ceilings in the four corner-buildings were painted by *Fehling, Pellegrini* and *Louis de Sylvestre.* Only the work of the latter in the Mathematische Salon, representing Olympus, and painted between 1717—23 has survived; it was restored in 1862 and 1863 by *Walther*, and between 1892—95 by *Gey* and *Steglich.* Two statues done by *Balthasar Permoser* in 1715 and 1716 for these buildings have been removed from the Mineralogical Museum to the Collection of Sculpture. The hall of the Mathematische Salon and particularly the north western Pavilion

of the Picture Gallery still bear traces of their original beautiful marble fittings. The so-called Diana or Nymph's Bath, an isolated court containing a large fountain in the north western corner of the building has been preserved in a state of picturesque wildness.

The Zwinger which was not only intended for the celebration of Fêtes, but also to serve as an Orangery and for the reception of the Art Collections was not put to the latter use till 1727, when a part of the Royal Collections were arranged there. The plans for the erection of a new palace to which the Zwinger should serve as a kind of courtyard although constantly renewed till the year 1763 were never realised, but in 1788 after the three eastern portions had been emptied of the Library the building was repaired by *Schade*. In 1849 the same portions (with the Natural History Collection which they then contained) were destroyed by fire; this necessitated their reconstruction. The sculptures on the newly erected centre portion are by *Hähnel*. — In the middle of the Zwinger stands the statue of King Frederic Augustus the Just, by *Rietschel*, the pedestal by *Semper*.

A special work containing engravings of the building was published in 1729 by *Pöppelmann*. In 1874 *Hettner* issued a splendid publication on "The Zwinger," illustrated with photolithographs. The original appearance of the building can best be realised from Canaletto's paintings in the Picture Gallery.

The **Museum (Picture Gallery)** was begun in 1847 according to *Semper's* († 1879) design, and (as he left Dresden in 1849) was completed by *Haenel* and *Krüger* in 1854, with some alteration in the Cupola; it is in the style of the Italian Renaissance. The sculptural ornamentation by *Hähnel* (1811—1892) and *Rietschel* (1804—1861) symbolises classical art on the side towards the Theaterplatz, and modern art on the Zwinger side. The gateway on the Zwinger side is particularly rich in ornamentation. Here we have *Hähnel's* figures of Raphael and Michael Angelo; under

the former on the socles of the basement Siegfried and Judith; under the latter St. George and Samson. On the parapet of the roof are Giotto and Holbein to the left, Dürer and Cornelius to the right; on the sides to the left Dante, to the right Goethe. The figures in the spandrils along the whole length of the building to the right are taken from the Old Testament, those to the left from the New Testament and Church History.

The sculptured ornamentation of the north side, towards the Theaterplatz embodies the antique world. The socle reliefs of the gateway comprise (from left to right) the figures of Hercules, Perseus, Jason and Theseus; above are Pericles and Phidias, Lysippus and Alexander the Great. The spandrils along the front contain representations of Greek divinities and Heroes.

In the Entrance Hall of the Picture Gallery there is a plaster frieze, illustrating the History of Modern Art, by *Knaur* and *Schilling*.

The **Royal Palace.** The large Courtyard (on the west side of which will be found the Green Vaults and the Collection of Coins) was built in the time of the Elector Maurice by *Kaspar Voigt von Wierandt* († 1560), under the supervision of *von Dehn-Rothfelser*, between 1549—1551. Three of the four towers containing winding staircases and the Loggia under the central tower were erected then. The reliefs over the ground-floor of the Loggia represent incidents from the Life of Joshua; but the paintings which formerly adorned the upper stories of the Loggia as well as the entire walls of the Courtyard have disappeared. The upper part of the tower remains intact as it was built by *von Klengel* († 1691) in 1676. Under the Elector John George III (1680—1691) the so-called Green Gateway was built. After the fire of 1701 which destroyed the wing towards the Schloss Strasse (containing the so-called Giant's Hall) with the portion adjoining as far as the tower, the Palace was partially rebuilt; it was finished in the year 1718. By the re-construction

of the Façades which has been going on since 1890 under the direction of the Court Architects *Dunger* and *Fröhlich,* its appearance has been greatly enriched.

The **Johanneum Museum.** This building was erected by *Buchner* between 1586—1589. It consisted of stabling in the basement (now used for keeping the Royal carriages) and of the Long Stable above, at present the Arms Gallery; the latter was ornamented both inside and outside with paintings. The portraits of the 45 Saxon Princes down to Christian I, pictures depicting incidents from their lives, and 29 representations of tournaments, in fact the whole of the interior decorations carried out by *Göding* the Elder (died 1606) may be seen in the Arms Gallery (restored 1861). In the Riding School in the Courtyard, two bronze pillars cast by *Hillger* (died 1601) are still in existence; they were used to make fast the rings for "Riding in the Ring." The outer side of the Long Stable towards the Augustus Strasse is now ornamented by a Procession of Saxon Princes, done in 1876 by *Walther* in Sgraffito.

In 1722 the then existing Picture Gallery was in the large "Stallgebäude" (Stable), where it remained till 1856. In 1729 *Longuelune* († 1748) erected the grand staircase towards the Jüdenhof; and between 1744—1747 the building was altered to make it more suitable for the Picture Gallery. From 1794—1856 the Collection of Casts was kept on the Ground Floor there. Between 1872—1875 alterations were carried out by *Haenel*, who added a second storey. The round Medallions of Duke George the Bearded, of Duke Henry, and the Electors Augustus and Christian I (towards the Jüdenhof) as well as the statue of Benvenuto Cellini, and the Medallion above of Johann Friedrich Böttger the inventor of Meissen (Dresden) China, are by *Behrens.*

Close to the building towards the Jüdenhof is a beautiful Sandstone Gateway, probably the work of *Juan Maria Padovano* between the years 1554—1556. At that time it formed part of the Royal Chapel in the Palace Courtyard, but in 1737 it was removed to the Sophien Kirche, and in

1875 to its present position where it was repaired by *Brossmann* and completed in 1876. The niches contain Prophets, Evangelists and Apostles; the subject over the upper parapet is Our Saviour in the act of Rising; at the sides two Virtues. The centre relief in the carved wooden door represents Christ and the woman taken in adultery.

The **Japanische Palais** (Japanese Palace) formerly called the Dutch Palace was erected between 1715—1717 by *Pöppelmann* (not by Fäsch) for Fieldmarshall Count Flemming. In 1717 it was purchased by King Augustus II who (after 1729) had it entirely re-built by *Pöppelmann,* assisted by *Longuelune* († 1748) and *de Bodt* († 1745); only the staircase on the Elbe side being retained. In 1741 the re-construction was complete, and the Palace presented its present appearance. It was to have been ornamented entirely with porcelain, but this plan was only partially carried out; the strange Chinese figures in the courtyard reminding us however of this circumstance. After the Palace had been used for storing hay during the Seven Years' War the interior was entirely renovated by *Kuntzsch* under *Schadé's* direction, between the years 1782—85, and in 1786 the Library, the Collection of Antiques and the Collection of Coins were arranged there. The Collection of Porcelain was also placed in the basement, where it remained until 1876. The rooms which contained the Collection of Antiques up to 1890 were decorated in the Pompeian Style under *Semper's* direction and according to his designs, in 1836; the only exception being the Columbarium the ornamentation of which dates from 1786. A bronze relief of Winckelmann has been placed on the first landing of the Grand Staircase.

The **Albertinum** on the Brühlsche Terrasse stands on the site of the old Zeughaus (Arsenal) which was entirely rebuilt between 1884 to 1889, under the direction of the architect *Kanzler.* The Zeughaus was erected in the reign of the Elector Augustus (between 1559—1563) by *Caspar Voigt von Wierand* the Chief Master of Ordnance, assisted by the

stone-mason *Melchior Trost.* It consisted originally of one storey, surmounted by a huge gabled roof, and was closed by large gates. During the alterations conducted by General *von Fürstenhof* under King Augustus III between 1743—1747 the roof was removed, and a second storey added. In the basement and in one half of the middle storey the Saxon State Archives are now kept, while the rest of the building is given up to the Collection of Sculpture; the Casts having been removed there in 1889, while the original works followed in 1890. Of the statues which were placed upon the building in 1894 and 1895 "Art" on the Terrace side is by the Sculptor *R. Hölbe*; — "Saxonia" opposite the Curländer Palais by *R. Ockelmann*, -- and "The Fame of Princes," towards the Salz-Gasse by *R. König*. It is intended to furnish the front along the Terrace with further plastic ornamentation.

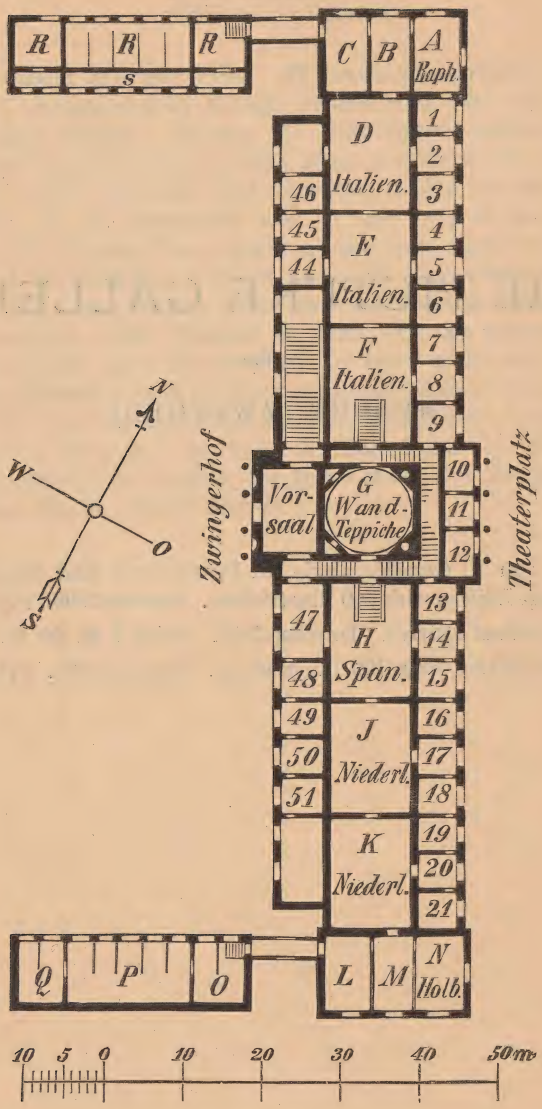
THE PICTURE GALLERY

in the

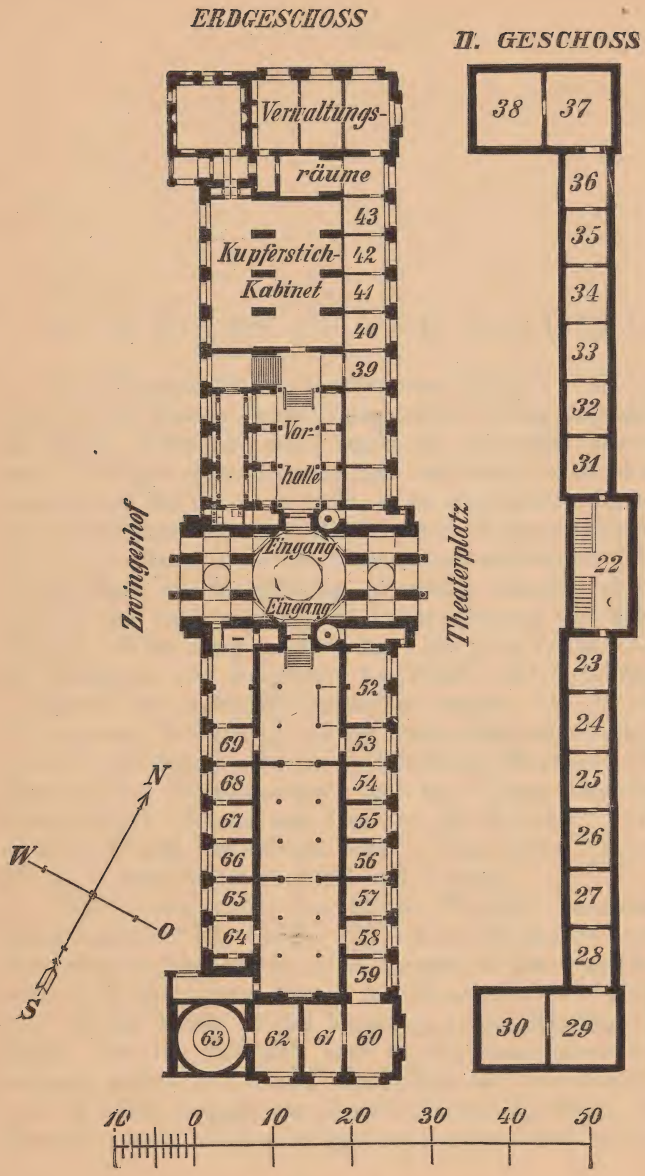
MUSEUM (ZWINGER)

Katalog der K. Gemäldegalerie zu Dresden von Karl Woermann.
Large Edition with 100 Illustrations. Dresden 1896. Price 4 M.
Small German Edition. Dresden 1896. Price 1 M. 50 Pf.
English Edition with 100 Illustrations. Dresden 1896. Price 2 M

I. GESCHOSS



GEMÄLDE-GALERIE



GEMÄLDE-GALERIE

A. HISTORY OF THE GALLERY

The Dresden Picture Gallery was founded in the year 1722 by the Elector Frederic Augustus I (King Augustus II the Strong of Poland) who caused the numerous paintings, some inherited from his ancestors and some collected after he ascended the throne in 1694, to be arranged in the upper floor of the Stall Gebäude in the Jüdenhof. When it was opened in 1722 the Gallery already possessed a considerable number of important works belonging to various schools, of which besides the best paintings of Lucas Cranach the Elder — Dürer's "Wittenberg Altar", the "Sleeping Venus" begun by Giorgione and completed by Titian, and Rembrandt's "Samson" are specially worthy of notice. On the death of Augustus the Strong eleven years later the Collection already contained masterpieces like Palma Vecchio's "Holy Family with St. Katherine" and his "Venus Reposing"; Guido Reni's "Venus and Cupid"; Rembrandt's "Portrait of Himself with the Sketch Book"; Van Dyck's "Drunken Silenus"; and Jordaen's "Old and Young".

But it was under the Elector Frederic Augustus II (King Augustus III, 1733—1763) that the Gallery became of world-wide importance. The threads of the negociations carried on throughout Europe for the acquisition of pictures met in the hands of the King's powerful Minister Count Brühl; but the life and soul of the transactions was a learned native of Lübeck, Karl Heinrich von Heinecken, who in 1753 became the Count's Private Secretary. Soon the old rooms of the Stallgebäude were found to be too

small. During the reconstruction of the building (begun in 1744), the pictures were placed in the Japanische Palais; in 1746 they were removed into their new quarters in the present Johanneum Museum. Here we can only mention the most important acquisitions of the reign of Augustus III; for example, Count Wallenstein's Gallery from Dux in 1741,—parts of the Collections of Carignan and Dubreuil from Paris (1742),—69 pictures from the Imperial Gallery at Prague (1748—1749), and above all, 100 of the most important pictures from the Ducal Gallery of Modena, purchased 1745—1746 for 100,000 sequins, whereby the Dresden Gallery was at once enriched by more valuable pictures by great Italian masters than had ever been seen before on this side of the Alps. For among them were Correggio's four great Altar Panels; the four large pictures by Paul Veronese from the Cuccina Palace; Titian's "Tribute Money"; and "The Sacrifice of Isaac", by Andrea del Sarto. But the greatest purchase made under Augustus III was that of Raphael's "Madonna di San Sisto", acquired between 1753 and 1754 through the Bolognese artist Carlo Cesare Giovannini for 20,000 ducats, from the Monastery in Piacenza for which Raphael had painted it.

It will be easily understood that the breaking out of the Seven Years' War in 1756 put a sudden end to the Saxon purchase of pictures. After the Peace of Hubertusburg (1763) new negociations were commenced with the old energy and passion, but the King and Count Brühl both died in this year, and Heinicken was obliged to resign. Other times began. During the following 80 years the Collection remained as far as its contents and its domicile were concerned essentially the Gallery of Augustus II and Augustus III; a new period of its history beginning only with the appointment of the painter Julius Schnorr von Carolsfeld as Director both of the Academy and the Gallery in 1846. The erection of the Museum which had for some time been recognised as necessary was at length (1847) begun by the famous architect Gottfried Semper, and com-

pleted in 1855; we refer to the building adjoining the Zwinger, the present Picture Gallery. The Collection itself was not appreciably enriched until the purchase of part of Louis Philippe's Collection (London, 1853), to which our Gallery owes, among 15 other pictures (mostly Spanish), Zurbaran's "St. Bonaventura", and Murillo's "St. Rodriguez". In 1860 there was a new acquisition, this time of Italian pictures, from the property left by the Art Dealer Woodburn in London. It was not however till after 1870 when the Saxon Parliament (Landtag) granted considerable sums for the purchase of pictures from the War Indemnity paid by the French, that any extensive addition was made to the "Old Masters". Among pictures so acquired may be mentioned Antonello da Messina's "St. Sebastian", Andrea Mantegna's "Holy Family", the still-life subjects by Claesz and Heda, and landscapes by Cornelius Vroom and Jan Vermeer van Haarlem. Of late years works like Murillo's great "Death of St. Clara" and Cosimo Tura's "St. Sebastian" have been bought from the continuous supplies voted by Parliament; but the more ample means available during the last twenty years have been applied chiefly to the development of the department devoted to modern and especially German Art. Since 1880 the interest of a pecuniary Bequest from the late artist Max Heinrich E. Pröll (the Pröll-Heuer Bequest) has been added to the Parliamentary grants and has been used principally for the promotion of the annual Academy Exhibitions, by the purchase of works so exhibited.

The Gallery possesses at present 2216 Oil- or Tempera-paintings, belonging to the Older Schools (to the beginning of the 19th Century), and 264 modern Oil-paintings; also 187 Pastels, 216 Miniatures, and 12 Handwoven Tapestries: in all 2898.

B. TECHNICAL REMARKS

It was in the course of the 15th century that artists first acquired the capacity of reproducing complete portions of the outside world according to their form and colouring, and giving to them the full appearance of reality. As regards form, it was necessary to have the scientific basis of the laws of perspective and anatomy, but as regards light and shade, modelling in design and luminosity of colouring, the art of reproduction on a flat surface first gained its full freedom with the development of *Painting in Oils*. The importance of this as opposed to the former customary methods of Water Colour, Gum, Tempera or Fresco Painting, consists in the fact that in oil-painting the artists are enabled to paint in while the colours are still wet, and so to obtain a more liquid treatment and an easier blending of the colours; and on the other hand to measure, while painting, the relative value of tone in the colours which they have placed side by side. By *Tempera* or *Distemper Painting* (in its wider sense) we understand the method which used sticky substances soluble in water instead of oil or varnish as a medium for mixing the pigments. In the Middle Ages white of egg or resin,—in the transition to the Age of the Renaissance yolk of egg or the glutinous sap of the fig-tree were used by the artists of the south, yolk of egg or honey by those of the north. Many painters of the latter end of the 15th century obtained such luminosity by this method, while using their own mixtures and varnishes, that their pictures can sometimes at first sight with difficulty be distinguished from oil-paintings. As the inventors of oil-painting proper, in which the colours before being laid on were mixed with linseed oil or varnish, or if mixed with oil only were afterwards given a coating of varnish to preserve them and heighten their brilliancy, are reckoned

two Flemish artists, the brothers Hubert and Jan van Eyck. The latter died at Bruges in 1444. The mixture of oil or varnish with coloured pigments for the painting of various objects was already known, but the above-mentioned artists were the first who used this mixture for painting pictures. Antonello da Messina (about 1444—1493) who towards the close of his life worked chiefly in Venice, bears the reputation of having spread this new method in the south. As a matter of fact the pictures of nearly all the Italian masters of the 15th century are painted in Tempera.

During the Middle Ages and for the greater part of the 15th century, the *Ground* of all pictures consisted of *Wooden Panels* covered with a layer of white chalk, and this we can follow in our Collection. In Italy chestnut or poplar wood was preferred, in southern Germany lime, fir or beech wood, in northern Germany (including Flanders and Holland) oak. There are so few exceptions to this rule that the sort of wood on which a picture is painted can often be employed in doubtful cases to determine to which school it belongs.

From the end of the 15th century painting on canvas came gradually into use. The oldest pictures on canvas in the Dresden Gallery are Dürer's above-mentioned Altar Piece, and Mantegna's "Holy Family" No. 51.

Up to the end of the 17th century painting on wood was still customary, though the new method of using *Canvas* was gaining ground. Besides this, in the transition period from the 16th to the 17th centuries, *Copper* came into use, particularly as a ground for small pictures (for example Nos. 337, 344, and 346 by Fr. Albano, and many of our pictures by Jan Brueghel), while some of the Dutch Cabinet Painters used it on into the 18th century. It may also be mentioned that some Italian artists of the latter half of the 16th century chose to paint on *Slate,* and other kinds of *Stone.* For example the pictures of Alessandro Turchi Nos. 515, 519, and 521 are painted on slate, whilst No. 518 actually has an amethyst ground.

Beyond this our Gallery possesses a number of *Miniatures* belonging to the 17th and 18th centuries; these are representations on a small scale mostly portraits, delicately stippled on ivory or sometimes enamelled on metal.

An exceptional kind of artistic technic, developed in the 17th and much in favour in the 18th century, also revived with success in our own day, is *Drawing in Crayon, or Pastels.* In these pictures coloured chalks are worked into a paper or parchment ground, and blended artistically with a leather stump. The pastels may be reckoned among the works of art for which the Dresden Gallery is justly famous.

Lastly we have *Handwoven Tapestries,* a particular kind of coloured pictorial representation on a flat surface. These have mostly been worked since the 15th century after the designs of great masters, chiefly in Flanders and Brabant; even Leo X caused tapestries to be woven in Brussels after Raphael's famous cartoons. Examples of these artistic stuffs ornament the Cupola Room G.

C. NOTES ON THE SCHOOLS OF PAINTING

I. The Painting of the Middle Ages

The history of the Panel Painting of the Christian Era begins with Byzantine Art (to about 1250), whose gold grounds and conventional types remain in all their mechanical stiffness to the present day in the Sclavonic and Greek paintings peculiar to the Greek Church. Our four "Byzantine" pictures Nos. 1—4 therefore do not belong to the oldest pictures in the Gallery, although they are certainly some hundreds of years old.

Perspective being still unknown, the Panel-painting of the Middle Ages (about 1250—1400) kept as a rule to a gold ground instead of painting in a background, and

endeavoured to compensate for its clumsiness in portraying the human form by a depth of spiritual expression. It is represented in the Dresden Gallery only by 12 unimportant pictures belonging to the Tuscan Schools.

II. The Painting of the 15th Century

The 15th century placed painting on an independent footing almost contemporaneously in Low German Flanders and in Italy. The character of the painting of this age as a whole was realistic. The joy of the artists in having learnt to reproduce the outside world in its individual phenomena (human beings, animals, plants), as well as portions of its collective phenomena (background, foreground), made them value abstract beauty of line and pure embodiment of idea less than the individual perfection of the figures and heads, less than simple vividness of relation, and natural clearness of the incident represented. But this realism of the 15th century with all its outward truth to the Nature, in the rendering of which it still had some technical difficulties to contend with, always knew how to combine spiritualisation and inspiration by means of the most powerful and delicate natural feeling. The Italian South led the way in perfection of perspective and anatomy, the Teutonic North in the development of luminous oil-painting as well as in the loving observation of all the details of nearness and distance, of the accessories and the landscape.

1. Italian Pictures of the 15th Century. The *Florentine School* of the 15th century was won for the new tendency by masters like Paolo Uccello (1397—1471) and Masaccio (1401—1428) earlier than any other School in Italy. Of the one main branch whose representative was Fra Filippo Lippi (about 1406—1469) the Gallery has, with the exception of some pictures belonging to the School, only two examples, works of a pupil of Lippi's, *Sandro Botticelli.* A second main branch, which rose from the elder School of Sculpture in Florence through Andrea Verrocchio (1435

to 1488) is represented by only three pictures of one of his pupils, *Lorenzo di Credi,* while the collateral branch embodied in Cosimo Roselli is represented by an important picture of his pupil's, *Piero di Cosimo.*

The *Umbrian School* in the widest sense of the term is introduced in our collection, (apart from pictures simply belonging to the School) by an excellent "Portrait of a Boy" by *Pinturicchia* (1454—1513) the comrade of Perugino.

The *Ferrarese School* of the 15th century has some noteworthy pictures in Dresden. To these belong the newly acquired "St. Sebastian" by Cosimo Tura, one of its great masters,—the beautiful "Annunciation" by another, *Francesco Cossa,* and the two vividly painted predellas by *Ercole Roberti.*

The most important master of the *Bolognese School* of the 15th century, *Francesco Francia* (1450—1515) is sufficiently represented by a large picture "The Baptism of Christ," and a smaller one "The Adoration of the Magi."

We have an excellent example of the leading *Paduan* master of this age, *Andrea Mantegna* (1431—1506) in his "Holy Family"; a picture which is grand in its simplicity.

Of the *Venetian School* of the 15th century the Dresden Gallery possesses a good "St. Sebastian" by *Antonello da Messina.* Giovanni Bellini himself (1428—1516) is unfortunately unrepresented. Of his pupils or followers we learn to appreciate *Cima da Conegliano* highly from two large pictures of his, and a smaller "Head of Christ."

2. Dutch Pictures of th 15th Century. While neither the Upper German nor the Low Rhenish School of the 15th century is represented in the Dresden Gallery, one gets at least a meagre idea of the pioneer Flemish masters of this age. The only example actually from the hand of a master is the delicate little Altar Triptych by the great *Jan van Eyck* († 1444) whose chief works were created in Ghent and Bruges. But we can very well realise the manner of Roger van der Weyden (about 1400—1464) from the "Christ on the Cross," which at least belonged to his

studio, and we can gain a tolerably clear idea of the tendency of his pupil Hans Memling († 1495) so full of subtle feeling, from the "St. Christopher" which emanated from his studio or his School. Memling though born near Mayence, worked mostly in Bruges.

III. The Painting of the 16th Century

The prime of the 16th century comprising about its first thirty years, bears the same relation to the 15th century as fulfilment does to promise. As the artists gradually absorbed the technical and scientific principles of painting, the truth of their representations became purer and more complete, and truth was accompanied by freedom and beauty. They learned to discriminate between essentials and non-essentials, and looked for a more perfect law than could be revealed by isolated cases. But the idealism of the prime of this age sought for nature, and kept closely in touch with her; and just because the great masters not only looked at nature, but looked at her with their own eyes, and were endowed with eyes which saw something more in her than did those of ordinary mortals, they have each in his own particular way elevated the world into the highest realms of art. In this respect Italy led the way, taking precedence of all other nations.

The five great stars of the Italian art of the 16th century are: *Leonardo da Vinci* (1452—1519), *Michelangelo Buonarroti* (1475—1563), *Tiziano Vecelli* (1477—1576), *Raphael Santi* (1483—1520), and *Antonio Allegri da Correggio* (1494—1534).

As far as the Teutonic North was concerned, it was in this age no longer the Netherlands but the Upper German towns of Augsburg and Nuremberg which stood in the forefront of artistic development. *Albrecht Dürer* of Nuremberg (1471—1528), and *Hans Holbein the Younger* of Augsburg (1497 – 1543), were in their own way equal to their Italian contemporaries because they accepted the suggestions of an age which was in Germany especially dis-

tinguished by intellectual power, without losing their national characteristics. *Lucas Cranach the Elder* (1472—1553), a Franconian who had taken up his residence in Saxony, may from a few masterpieces painted by his own hand be placed approximately on the same level with Dürer and Holbein.

After the first thirty years of the 16th century power began to decline in the north as well as in the south. In both from the latter half of the century, it became customary to observe nature not with the artist's own eyes, but through those of their mighty forerunners, especially Raphael and Michelangelo. As a matter of course in most instances only caricatures of nature saw the light of day. Mannerism took the place of style.

1. Italian Pictures of the 16th Century. Of the five great Italian artists of the 16th century already mentioned Leonardo da Vinci is not represented at all in the Dresden Gallery, and Michelangelo only by a good Flemish copy of his "Leda", and some other pictures which owe their composition only to him. Our Gallery however possesses original masterpieces by Tizian, Raphael and Correggio which are reckoned among its greatest treasures. Works like Tizian's early picture the beautiful "Madonna with Four Saints", his world-renowned "Tribute Money"—probably unique in its happy blending of idealism and realism—and his best portraits in our Collection belong to the most magnificent which the master has created. From *Raphael's* own hand the Gallery possesses but one picture which however taken all in all may be considered his most exquisite masterpiece: this is the "Madonna di San Sisto", painted between 1515 and 1519 for the Church of San Sisto in Piacenza. Lastly *Correggio* is more splendidly represented in the Dresden Gallery by his four great Altar Panels than in any other Collection except that of Parma.

We now follow the remaining great Italian masters according to their Schools.

The *Florentine School* from which Leonardo and Michelangelo issued, and through which Raphael passed, had in *Andrea del Sarto* (1486—1531) another great master who thought much of purity of form and delicate blending of colouring. Our Collection possesses his early "Marriage of St. Katherine", and "The Sacrifice of Isaac", an important work of his maturest time. In the "Story of Uriah's Letter" we have probably the most admirable work by his comrade *Franciabigio.*

The *Roman School* of the Golden Age was brought to its prime by Michelangelo and Raphael and is represented by a pupil of the latter, *Guilio Romano.* The "Madonna with the Basin" is considered one of his masterpieces.

From the *Bolognese School* of this age *Bartolomeo Ramenghi's (Bagnacavallo's)* "Altarpiece with Four Saints" purposely reminding us of Raphael, and the "Madonna della Rosa" by a follower of Correggio's in Parma, *Parmeggianino,* are specially worthy of notice.

The *Ferrarese School* of the 16th century belongs to the specialities of the Dresden Gallery. It is true that we possess one picture only, a small but excellent "Ecce Homo" by the brilliant *Ludovico Mazzolini,* but we have six works of *Dosso Dossi's,* and at least eight of *Garofalo's (Benvenuto Tisi's),* all painted by the masters' own hands.

The *Venetian School* of the 16th century is (even apart from Tizian), one of the gems of our Collection. Of the great co-workers of Tizian's early days, only *Giorgione (Giorgio Barbarelli,* 1478—1511) is represented by the "Sleeping Venus", now recognised as begun by him and completed by Tizian; but we can trace the entire development of *Palma Vecchio* (about 1480—1528) in five of his masterpieces. Of the great Venetian masters of the latter half of the century, we can make the acquaintance of *Paolo Veronese (Paolo Caliari)* better in our Gallery than in any other, by fourteen magnificent pictures. *Tintoretto (Jacopo Robusti)* the chief representative of a tendency which sought to amalgamate the elements of the Roman

and Venetian Schools is capitally represented by a rich selection of pictures.

2. Dutch Pictures of the 16th Century. In the prime of the 16th century the two representative masters for the whole of the Netherlands were Quinten Massys and Lucas van Leyden. The Dresden Gallery possesses probably no original works by either of these artists, but on the other hand it affords an excellent opportunity of tracing how in the course of the century those painters of the Low Countries who imitated the Italians deteriorated more and more into mannerism; how the portrait painters who were obliged to use their own eyes, remained faithful to their old Dutch traditions; and how in the transition to the 17th century the particular branches of genre and landscape painting were here advancing towards independent development. The true transition masters of this age like *Paul Bril, Josse de Momper, Jan Brueghel the Elder, Franck Francken the Younger,* etc. are so numerously represented that it is impossible to mention their pictures separately.

3. German Pictures of the 16th Century. The three great German masters of this age are represented in the Dresden Gallery by original pictures. Whilst Albrecht Dürer remained true to his native town Nuremberg Hans Holbein the Younger of Augsburg worked by turns in Basle and London, and an able Franconian Lucas Cranach the Elder founded the Saxon School in Wittenberg. The Gallery possesses three of *Albrecht Dürer's* pictures which give us an excellent idea of his technical development; viz. his Altar-triptych (very early), the exquisite little painting "Christ on the Cross" dating from 1506, and his excellent portrait of Bernhard van Orley done in 1521. Although *Hans Holbein's* famous "Madonna of the Burgomaster Meyer" is now proved to be only a beautiful copy of the original in the Grand Ducal Gallery at Darmstadt, the great master is splendidly represented in our Collection by the "Portrait of Sir Thomas Godsalve and his Son" and the magnificent portrait of Morette, belonging

respectively to his earlier and his latest English period. The *Saxon School* with the pictures of *Lucas Cranach the Elder,* his son *Lucas Cranach the Younger* and examples from their great studio and of the works of their followers, rightly occupies a large space in the Gallery. And lastly we must not forget that the Lower Rhenish School in the prime of the century is represented by some excellent pictures by the so-called "*Master of the Death of Mary*", who though certainly Flemish by birth seems to have worked as a pioneer in Cologne.

IV. The Painting of the 17th Century

Some of the painters of the 17th century accepted the traditions of the prime of the 16th century, seeking to endue these with fresh vigour and spirit, and on the basis of a revived study of the old masters (especially the Italian) and of antique statues and living models to found a new kind of Art, Eclecticism. The *Eclectic School* gathered together the best of everything from every available source, and for the cultivation of this Academies had been founded in various places. On the other hand there were some artists who rejected all models and dared to look at nature with their own eyes, the eyes of a new age; and in *Italy,* the chief seat of Eclecticism, the Naturalists planted their banner boldly at its side. In *France* whose painters now began to make a name for themselves, there was gradually developed an academic, average style. In *Spain* the naturalistic tendency produced a magnificent native art, on the one hand reaching to keen intellectual observation in the service of portrait painting (Velasquez), and on the other being ennobled by passionate faith in the service of Church (Murillo). It is true that in the *Netherlands* where the *Flemish School* of Rubens separated from the *Dutch* of Rembrandt, an Italianising or Frenchifying influence developed side by side with the national tendency, which was returning to a healthy inspired realism; the representative Dutch masters of this age belong however

exclusively to the latter tendency. In *Germany* Art hid herself before the horrors of the Thirty Years' War; the best men emigrated to the Netherlands or to Italy, and even those who remained behind fetched their wisdom second hand from thence, thus losing all artistic originality.

1. Italian Pictures of the 17th Century. The Eclectic School was founded in *Bologna* by Ludovico, Annibale and Agostino Carracci (Accademia degli Incamminati). Its principal seats were in Bologna and Rome.

The *Bolognese School* of the 17th century can be studied better in Dresden than in any other Gallery on this side of the Alps. Although of the three Carracci only the youngest *Annibale Carracci* (1560—1609) is represented by unmistakably genuine works, this is done so thoroughly that we can follow the whole history of his development in his eight large pictures. The pupils too, of the Carracci are well represented;—amongst them great artists like *Guido Reni* and *Francesco Albani* with ten pictures each. The history of the development of *Francesco Barbieri* (called *il Guercino),* a master at first influenced by the Naturalists, later by the Eclectics, can be better traced here by his sixteen pictures than in any other Collection in the world.

Most Bolognese of the Eclectic School were at work in *Rome,* and they of course had pupils and followers, of whom for example *Sassoferato* and *Carlo Maratta* are worthy of notice, and each of these is represented by three characteristic pictures. But on the other hand Rome had become through *M. A. da Caravaggio* (1569—1609) one of the chief seats of Naturalism, and the Dresden Gallery possesses several pictures belonging to his School. The famous "Cheat" is certainly done by his own hand. *Domenico Feti*, the naturalistic Roman genre painter is capitally represented by eleven pictures.

In *Naples* the great Spanish realist Ribera had worked towards the formation of a School, but his followers adopted some of the elements of Eclecticism. *Luca Giordano* called

Fa Presto (1672—1705) who was really his pupil and in the beginning closely imitated Ribera's style, can be studied nowhere to such advantage as in his twenty pictures in the Dresden Gallery, if we except the Museum in Madrid.

Carlo Dolce is the only great *Florentine* master of the 17th century represented in our Collection; but some of our pictures, for example "The Daughter of Herodias" and "St. Cecilia" are perhaps the most beautiful painted by him.

Alessandro Varotari is chiefly worthy of notice among the mediocre and rather affected *Venetians* of this age. His "Judith" and his "Study of a female Head" may be reckoned among the ornaments of the Dresden Gallery.

2. Spanish Pictures of the 17th Century. Whilst the only worthy representative of the Spanish School of the 16th century is *Morales* with his expressive "Head of Christ," we have splendid examples of the masters who belonged to the transition into the national style of the 17th century. We have "The Immaculate Conception" by *Juan de las Roélas* of Seville, and "St. Gonzalo" by *Vicente Carducho* a Florentine who had settled in Madrid. Of the great masters proper of the School of Seville, *Francisco de Zurbaran* (1598—1662) has one, *Bartolomé Estéban Murillo* (1618—1682) three important pictures, (a remarkable work of Murillo's early years "The Death of St. Clara," has lately been acquired for the Gallery), whilst the mighty *Diego Velasquez* (1599—1660) is excellently represented in our collection by his "Portrait of a Gentleman." To the particular gems of the Gallery however belong the eight pictures by *Jusepe de Ribera* (1588—1656) the great Valencian Realist who had adopted Naples as his home.

3. French Pictures of the 17th Century. We have an excellent opportunity of studying the strictly Roman-French School in a series of pictures by *Nicholas Poussin* (1594—1666),—in a few landscapes by *Dughet,* commonly called *Gaspard Poussin* (1613—1675),— in the beautiful landscape by *François Millet,*—and specially in two master-

pieces by the ideal landscape-painter *Gellée*, commonly called *Claude Lorrain* (1600—1682). Our best French portrait of this period marking a transition into a new era, is that of "Augustus III as Electoral Prince" by *Hyacinthe Rigaud* (1659—1747).

4. Flemish Pictures of the 17th Century. The great 17th century masters belonging to *Antwerp*, with *Peter Paul Rubens* (1577—1640) at their head, possessed in a remarkable degree the faculty of blending their powerful Flemish individuality with Italian, and especially Venetian art into a new departure, rich in form and colouring. For a knowledge of P. P. Rubens our Gallery is indispensable.

Antony van Dyck (1599—1641) was the most distinguished of his pupils. Van Dyck had certainly acquired an independent style before he entered Ruben's studio, and on leaving it soon went his own way again. We can compare his different stages thus. "Drunken Silenus," and the "Heads of the Apostles" belong to his early independent time, "St. Jerome" and the Portraits Nos. 1022, 1023, 1023B, 1023C, and 1023D were painted under the influence of Rubens; whilst the portraits Nos. 1027 to 1030 belong to his later Antwerp time, and the portraits Nos. 1032 to 1034 to his English period.—*Jacob Jordaens* (1593—1678) not a pupil, but a rival of Rubens, is capitally represented by six pictures.

The Dresden Gallery is rich in *Genre paintings* on a small scale emanating from Antwerp and Brussels, and belonging to this period. *Adrian Brouwer* (1605 or 1606 to 1638) although a pupil of Frans Hals of Haarlem, is a thorough Fleming in the vivid movement of his small pictures taken from the life of the lower classes. The four clever works by which he is represented here, compare favourably with most other collections, though in point of numbers they are far inferior to those in the Pinakothek in Munich. On the other hand *David Teniers the Younger* (1610—1690) is one of the strong points of the Dresden Gallery. Teniers was a prolific painter who understood how to endow even

his subjects taken from amongst the lower classes, with a certain stately repose.

Of the *Landscape* painters of this school the rare *Jan Wildens* is represented by a suggestive "Winter Scene," *Lucas van Uden* by 9 pictures, and *Jacques d'Arthois* by at least four characteristic works. Of the *Architectural Painters* we find *Hendrik Steenwyck the Younger*, and the two *P. Neefs*. Nor is the Gallery wanting in examples by the *Animal, Still-life, Fruit* and *Flower Painters*. Among them we note *Frans Snyders* with some characteristic pictures, *Adriaen van Utrecht* with one of his great masterpieces in still-life, and *Jan Fyt* who greets us in the corridor immediately on entering. Of the Flower Painters we have *Daniel Seghers*, and two great masters in this branch, *Jan Davidsz de Heem* (1606—1684) and his son *Cornelius de Heem* (1631—1695) who although Dutch by birth worked chiefly in Antwerp. The father is exceptionally well represented by ten pictures, whilst the Gallery possesses five characteristic paintings by the son.

5. Dutch Pictures of the 17th Century. The *Utrecht* School clung to the old traditions, and was chiefly under Italian influence. Of its great masters represented here we have a characteristic picture, "The Dentist" by *Gerard Honthorst* (1590—1656) the Dutch Caravaggio; while *Cornelis Poelenburgh* (1586—1667) is represented by a number of small and rather weak landscapes, enlivened mostly by nude figures. No better examples of the true landscape painters of this age belonging to the Utrecht School, *Jan Both* and *Herman Saftleven* can be found anywhere than in the Dresden Gallery.

The *Haarlem* School developed a great part of the most powerful portrait painting, the cleverest genre painting, and the best "tone" landscape and still-life painting in Holland. The greatest of its masters *Frans Hals* (about 1580—1666) is only represented in the Dresden Gallery by two small portraits of men, which however count among his best productions. By the great Haarlem genre painters,

followers of Hals, we have the following: a fine picture by *Pieter Codde* in his early style, also one belonging to a later period; a characteristic work by *Jacob A. Duck* acquired in 1892 from the Habich Collection at Cassel; whilst the famous *Adriaen van Ostade* is exceptionally well represented by six pictures which illustrate the whole process of his development. The Haarlem landscape painters of the 17th century belong too to the specialities of the Dresden Gallery, and for obtaining a knowledge of *Jacob van Ruisdael* it stands almost unrivalled; for our thirteen pictures comprise some of his masterpieces. *Allaert van Everdingen* is almost as well represented by five pictures, *Jan Wynants* not quite so well by two landscapes, whilst in his "View from the Dunes" we have a good example of *Jan van der Meer van Haarlem*. Our Gallery too is particularly rich in pictures by those masters who introduced figures of men and animals into their landscapes. *Philips Wouverman* (1619—1668) treated his subjects taken chiefly from the battle-field, the camp and the chase with subtle feeling; horses were his favourite study, indeed his pictures are noted for the white horse which always appears in them. He is nowhere so well represented as in our Gallery which possesses 60 pictures by him, whilst the Hermitage at St. Petersburg has only 50. On the other hand the Hermitage has 14, against 13 excellent pictures in Dresden by *Nicolas Berchem* (1620—1683), who depicted shepherds and their flocks amidst the sunny landscapes of the south. As gems of Haarlem "Still-life", the beautiful paintings by *Pieter Claesz* (the father of Berchem), and by *Willem C. Heda* are remarkable.

The School of *Amsterdam* was on the whole the most versatile, the richest and the most influential of all the Dutch Schools of the 17th century. Its pre-Rembrandt period is represented in Dresden by the portraits of *Cornelius Janson van Ceulen* and of *Thomas de Keijser*, and by the landscapes of *Gillis d'Hondecoeter* and of *Aert van der Neer*. From 1631 when *Rembrandt Harmensz van Rijn*

(1606—1669) left Leyden to settle in Amsterdam, his art original, powerful and keenly observant as it was, (at the same time veiling everything in a mysterious chiaroscuro) took complete possession of the field and for a time kept it free from all other influences. He is well represented in the Dresden Gallery by 16 pictures. Rembrandt's comrades and pupils inspired by like aims with himself, are also in part excellently represented in Dresden; amongst these *Ferd. Bol* and *Aert de Gelder* should be noticed. His rival in the department of portrait painting *Bart. van der Helst* is only indifferently represented; and we have not nearly such good examples of the landscape and marine painters of Amsterdam, as of those who portrayed the animal world combined with landscape. Of the latter branch *Paul Potter* has two original pictures, *Karel Dujardin* three, *Adriaen van der Velde* six, in our Gallery. Lastly, *Giovanni Battista Weenix* and *Jan Weenix* are well represented.

The *Leyden* School of the 17th century comprises two distinct branches of painting. In the Dresden Gallery we have three characteristic landscapes by *Jan van Goijen* (1596—1656), the clever founder of Dutch "tone" landscape painting, distinguished by its subdued and monotonous tones of colouring. On the other hand genre painting flourished; viz. representations on a small scale of social life carried out with the utmost delicacy, and introduced by no less a master than Rembrandt himself before he settled in Amsterdam and began to create his large works of art. On the whole this "Cabinet Painting" peculiar to the Leyden School is better represented in the Dresden Gallery than in any other; we possess 17 pictures alone by *Gerard Dou* who was Rembrandt's own pupil and the chief representative of this branch of painting. Of Dou's pupils and followers, *Gabriel Metsu* for example, who had also come under the influence of other Schools, is represented by seven paintings, some of them famous; *Frans van Mieris the Elder* by fourteen of his characteristic works, and *Pieter C. van Slingelandt* by three of his freshest pictures.

We can only call attention to a few other masters belonging to the remaining Dutch Schools of the 17th century. The following are well represented: *Kaspar Netscher*, an elegant genre painter, born in Heidelberg, but belonging to the *Hague* School: *Jan Vermeer van Delft,* belonging to the School of *Delft,* famous for his blending of local colouring with the most delicate chiaroscuro, his two masterpieces being counted among the gems of our Collection. Then we have: from the School of *Dortrecht, Albert Cuyp* (the great portrayer of sunlight and atmospheric effects), with a probably original early portrait, and a presumably original picture introducing a white horse; but specially noteworthy is *Godfried Schalcken*, a close imitator of Gerard Dou's style, in his daylight and candlelight pieces. From the Deventer School *Gerard Terborch* with some of his delightful genre paintings; from the Rotterdam School the polished Academician *Adriaen van der Werff* (1659—1722) with numerous pictures which transport us into the sentiment of the 18th century.

6. German Pictures of the 17th Century. In contrast with the artistic impotency into which Germany sank during the 17th century, it gives us the more satisfaction to note that at the beginning of the century our country produced a master who strongly influenced some of the Roman and French, as well as the Dutch and Flemish artists of his day; for example Claude Lorrain, Lastmann and Rembrandt. *Adam Elsheimer* (1578—1620) a native of Frankfurt, maintained his German individuality though he settled in Rome. He understood to perfection how to harmonise the small figures in his paintings with their background of landscape, and to give his effects of light and shade a peculiar picturesque charm. The Dresden Gallery possesses besides one of his early pictures, two of his later masterpieces.

V. The Painting of the 18th Century

The painting of the 18th century bears traces on the one hand of the last impulse of the dying Art of the Renaissance, which though somewhat conventional was at the same time, and especially in France, strangely fascinating. On the other hand, particularly in the middle of the century there was a sort of new Regeneration, which it is true talked glibly of nature but was actually Eclectic, clinging to Raphael, Correggio and other Italians, and partly to ancient Greek Art, the knowledge of which was now for the first time being disseminated. In this century the *French* artists were representative, and particularly characteristic of the coming "Rococo" style were the "Painters of Fêtes Galantes". Of these the famous *Antoine Watteau* (1684—1721) is represented by two masterpieces. The two pastel artists *Maurice Quentin de la Tour* and *Jean. Etienne Liotard* are specially characteristic portrait painters of this age. The Gallery has two beautiful portraits by the former, whilst besides his famous "Chocolate Girl", Liotard is excellently represented by three other portraits.

In *Italy* the *Roman* School produced another Eclectic, *Pompeo Batoni,* whose works are full of ability and chaste feeling. The two best of these, "The Magdalen" and "St. John the Baptist in the Desert" adorn the Dresden Gallery. The *Neapolitan* School was swayed by *Francesco Solimena,* an affected artist given to gay and glaring colouring, who is represented by 7 pictures. Unfortunately the Gallery possesses no work by the chief of the *Venetian* figure painters of this age Giovanni Battista Tiepolo, but we have splendid examples of the great Venetian painters of landscapes and architectural views, *Antonio Canale* called *Canaletto,* and his nephew and pupil *Bernardo Belotto,* (also called *Canaletto*), both of whom gave a decorative touch to their close following of nature. The Canaletti Rooms on the Ground Floor on the east side of the Gallery, in which views of Dresden and Pirna predominate, form one of

the chief attractions of our Collection. To its specialities also belong the 157 pastels by *Rosalba Carriera,* a Venetian famous in her day.

Of the *Germans* of the 18th century, the Hamburg portrait painter *Balthasar Denner* who possessed a keen eye for detail, must be mentioned. We have no less than 9 original pictures by him. Nor must we forget to call attention to the two female portraits which have been so repeatedly copied, by *Angelica Kauffmann,* a Swiss artist highly thought of in her day. Besides these the Saxon Court Painters and Professors of the Academy are chiefly noteworthy. *C. W. E. Dietrich* with about 50 pictures; *Anton Raphael Mengs* with four oil-paintings and 13 excellent pastels, early works of his; and *Anton Graff* the freshest and most vigorous German portrait painter of that period, with 18 splendid pictures belonging to his early as well as to his maturer years. It is also certain that the Gallery possesses *Christian L. Vogel's* best picture, a charming portrait of two boys which is popularly but probably incorrectly, supposed to represent the artist's sons.

VI. The Painting of the 19th Century

The Painting of the 19th century showed in its early days a tendency towards a slavish imitation of the antique. In the Romantic period which followed, the artists sought their inspiration in the Middle Ages and in the Early Renaissance, till at last in various gradations and shades they returned to an independent conception of nature. Taken as a whole we may designate the first half of the century as idealistic, the second as realistic, though many representatives of the former tendency may be found even in our own day. With the exception of the French artist *Gérard* (1780—1837) whose portrait of Napoleon was presented by the Emperor himself, and *Theodore Gudin* (1802—1880) by whom we possess a sea-piece, the genuinely foreign masters are only characteristically represented as follows. The great Geneva landscape painter *Alexandre*

Calame (1810—1864) by his "Fine Trees by a Mountain Stream"; *Emile Wauters*, the celebrated Brussels figure painter by his own portrait in pastels, while the young American-Parisian *Alexander Harrison* has a "Study" which happily reflects the modern "plein air" painting. Others like *Ferdinand Pauwels* (a Belgian), *Adelsteen Normann* and *Chr. Krogh* (Norwegians), and *Axel Nordgren* (a Swede) may be reckoned more or less as belonging to the German School, and the same may be said at least as regards their development of the Hungarian, *Michael Munkacsy*, and of *Arnold Böcklin*, a German Swiss artist. By Munkacsy we have a picture full of deep feeling, "Christ on the Cross", a study for his large "Mount Calvary" in the Academy at Philadelphia. Arnold Böcklin is an able and original painter, who combines a loving observation of nature with glowing imagination; in his "Delights of Spring" the Gallery has acquired one of his most characteristic works. — The extremest classical tendency is represented by *Theodor Grosse's* (1829—1891) "Landing of the Souls in Purgatory", whilst we are carried back to the Romanticism of the 15th century specially by *Julius Schnorr von Carolsfeld's* (1794—1872) "Holy Family". The somewhat earlier Dresden School of Religious painting appears on the other hand to have sought affinity with the prime of the 16th century, as we note in pictures like *J. H. M. Hofmann's* popular representations. A stricter connection with the Golden Age and yet with nature was acquired in our opinion by *Anselm Feuerbach* (1829—1880) in his beautiful "Madonna", while *Eduard von Gebhardt* who is represented by two smaller pictures, seeks to strike a chord combining the feeling of the Old Flemish School of the 15th century with modern realism, and his own devout intuition.—*Hans Makart* (1840—1884) has blended the grand style of the old Venetians with his inmate decorative feeling, and evolved a colouring which is in its way unique in our century. He could not be better represented than in his great picture "Summer" in our Gallery.—The turn which

the latest German High Art has taken partly under the influence of "plein air" painting, and partly owing to a new imaginative development is shown in our Collection by such significant works as *Karl Bantzer's* "Pilgrims at the Grave of St. Elizabeth", *Fritz von Uhde's* "Nativity",—a Triptych full of the poetry of twilight,—*Hans Thoma's* imaginative "Quardian of the Valley", and *Max Klinger's* deeply spiritual "Mourning over the Body of Christ". If we wish to realize the parallel history of the development of *Landscape Painting* we must specially note as representing the extremest Classic period the "Landscape with Centaurs" by *Friedrich Preller the Elder* (1804—1878) which should be compared with that of his son *Friedr. Preller the Younger*; for the Romantic period the peculiarly German creations of *A. Ludwig Richter* (1803—1884) and *Carl F. Lessing* (1808—1880) "Burning Monastery"; for the first Realistic period the coast and mountain landscapes by *Andreas Achenbach* (an artist who is nowhere so well represented as in the Dresden Gallery), and the Italian landscapes by his brother *Oswald Achenbach*; for the second development of the Realistic tendency (which was truer and fresher, particularly in atmospheric effects) the landscapes of *A. Leonhardi, Karl Ludwig, Eugen Dücker,* of *Hermann Baisch, Gustav Schönleber*, and *Eugen Bracht;* with which rank in more modern feeling the pictures of *Leistikow, Wilhelm G. Ritter* and *Paul Baum.*—The change in the conception and method of representing *Genre Paintings*, from the first half of this century down to the present time will be clearly recognised if we glance from the works of masters like *Benjamin Vautier, L. Knaus, Paul Meyerheim, Franz Defregger, F. A. Kaulbach*, etc. to "The Son's Last Greeting" by *Karl Hoff*, "Our Father" by *Gabriel Max,* "Old Women" by *Claus Meyer,* and then again to "At Blush of Dawn" by *Robert Haug,* "Sad Tidings" by *G. Kuehls*, and the "Interior of a Belgian Inn" by *F. Skarbinas.* For the development of *Animal Painting* compare *Guido Hammer's* "Wild Sow", with *F. O. Gebler's* pictures, with

R. Friese's magnificent "Lions", with *Christian Kröner's* "Red Deer", and *Bruno Liljefor's* "Fox and Mountain Hares". — In our Collection too the development of the *Dresden School of Portrait Painting* can be followed from *J. L. Pochmann* (1762—1830) down to *Leon Pohle* and *Paul Kiessling*. Of the distinguished foreign portrait painters *Heinrich von Angeli* is only represented by a "Study of a Head", *Franz von Lenbach* also by a "Study of a Head", and an excellent portrait of Marco Minghetti. *Hans Thoma's* splendid portrait of himself holds a position of its own.

D. GUIDE *)

The pictures are arranged as follows:

I. FIRST FLOOR

1. *Rooms North West of the Cupola*: Italian and French Schools.

2. *Rooms South East of the Cupola:* Spanish, Flemish, Dutch and German Schools.

II. SECOND FLOOR

Pictures belonging to the 19th Century.

III. GROUND FLOOR

1. *North West Wing:* Oldest Italian Pictures, and less important Works by later Italian Artists.

2. *South East Wing:* Oil Paintings of the 18th Century, Pastels and Miniatures.

We now begin our inspection with the

FIRST FLOOR

Vestibule E S

767, *Louis de Silvestre* (Saxon Court Painter to 1750): Meeting of Augustus III and his Consort with her Mother

*) The most important pictures are marked by an asterick thus: *

the Empress Amalia in Neuhaus, 24th May 1737. — 768, 769, *Ditto*: Portraits of Augustus II and Augustus III on Horseback.

Passage Room 47

Wall b. 1211, *Jan Fyt:* Boy, Dwarf and Dog. The figures by another hand. — 1265, 1266, *J. D. de Heem*: Flower Pieces.

Room H. Spaniards and Neapolitans of the 17th Century.

Wall 1. 696, *Francisco de Zurbaran*: St. Bonaventura praying for Divine Guidance in the Choice of a Pope. In 1271 the Cardinals not being able to agree among themselves in the choice of a Pontiff, left the decision to the pious Franciscan Bonaventura. We see him engaged in earnest prayer, while an angel brings him the name of Visconti of Piacenza who was elected as Gregory X.

Wall 3. *683, *Ribera*: St. Agnes in her cell, covered with a white garment by an Angel. Formerly erroneously called St. Mary of Egypt or St. Mary Magdalene. According to the latest researches the picture represents St. Agnes, a noble Roman maiden who was treated with great indignity for refusing to wed a heathen youth. Having been deprived of her clothing by her persecutors, she was miraculously enveloped by her long hair, and a divine radiance terrified those who would have done her harm. As she knelt in thanks-giving an angel appeared and covered her with a white garment. The original of the picture was Ribera's young daughter Maria Rosa. — *703 B, *Murillo*: The Death of St. Clara. The Saint lies on her deathbed surrounded by Franciscan Monks and the Sisters of the Order of St. Clara. One monk at the head of the bed holds a lighted taper, while a second is reading the Prayers for the Dying. With the exception of the dying Saint, one only of the sorrowful nuns at her bedside sees the heavenly vision which fills the right side of the picture, and she raises her hands in amazement. Our Lord approaches with his mother crowned as Queen

of Heaven, treading on clouds and surrounded by a divine radiance. Fifteen Virgins accompany them attired in white, with palms in their hands; and two are hastening forward to cover the body of the dying woman with a magnificent golden robe which has been sent from Paradise. One of eleven pictures painted by Murillo for the Cloisters of the Franciscan Monastery in Seville in 1645. During the Peninsular War the monastery was taken by the French (in 1810) and our picture was one of four kept by General Mathieu de Faviers. In 1867 it came into the possession of the Earl of Dudley, and was acquired in 1894 for the Dresden Gallery from the Collection at Dudley House. — 682, *Ribera*: Diogenes with the Lantern.

Wall 4. *704. *Murillo*: St. Rodriguez. — 705, *Murillo*: The Virgin and Child.

Room J. Spaniards and Flemings of the 17th Century (Rubens-Room)

Wall 1. *960, *Rubens*: Portrait of a Gentleman. — *1023 C, *van Dyck* (at one time attributed to Rubens): Portrait of a Gentleman drawing on his Gloves. — *1023 D, *van Dyck* (at one time attributed to Rubens): Portrait of a Woman. — 1038, *Sir Peter Lely*, after *van Dyck*: Portrait of Charles I. An old engraving of this picture bears the following inscription "From Sir Peter Lely's copy of the celebrated original Picture painted by Sir Anthony Vandyke which was destroyed in the fire at Whitehal Anno 1697." — *965, *Rubens*: Bathsheba at the Fountain (a mature work). — 1033, *Antony van Dyck*: The Three Children of Charles I; to the left Charles (afterwards Charles II), to the right the Princess Mary, in the middle the little James (afterwards James II). A duplicate in Windsor Castle. — 964 B, *Rubens*: "Quos ego." Neptune stilling the Winds. Taken from the Triumphal Arch erected in honour of the Entry of the Infant and Cardinal Ferdinand into Antwerp in 1635; partly by Rubens himself. —

1027 and 1028, *van Dyck*: Portraits. — 1014, *Jakob Jordaens*: Like Father like Son.

Wall 2. 956, *Rubens*: The Champion of Virtue having triumphed over Drunkenness and Sensuality crowned by the Goddess of Victory.—957, *Rubens*: The Pagan Hero (Hercules) led away by Drunkenness and Sensuality (Satyr and Bacchanal). — *697, *Velasquez*: Portrait of a Gentleman.

Wall 3. *955, *Rubens*: St. Jerome. — *1024, *van Dyck*: St. Jerome. — 972, *Rubens*, A Lion Hunt.

Wall 4. 1026—1029, *van Dyck*: Portraits. — 1012, *Jordaens*: The Presentation in the Temple. — 1017, *van Dyck*: Drunken Silenus. — *1023 B, *van Dyck* (at one time attributed to Rubens): A Lady with her Child.

Room K. Flemish and Dutch Artists of the 17th Century (Rembrandt-Room)

Wall 1. 1570, *Rembrandt* (a mature work): Portrait of a Man with Pearls in his Hat. — *1567, *Rembrandt* (1654): Portrait of an old Man. — 1603, *Ferdinand Bol*: Rest during the Flight into Egypt — *1561, *Rembrandt* (1639): The Bittern Shooter; the Artists own Portrait.

Wall 2. 1558, *Rembrandt* (1635): Ganymede in the Eagle's Talons. — *1335, *Jan Vermeer van Delft*: A Girl and her Lover. — *1559, *Rembrandt*: Portrait of the Artist with his Wife on his Knee. — *1562, *Rembrandt* (1641): His Wife Saskia. — 1791, *Aert de Gelder*: Ecce Homo.

Wall 3. *1560, *Rembrandt* (1638): Samson propounding his Riddle to the Philistines at his Marriage Feast. — 1563, *Rembrandt* (1641): Manoah's Sacrifice; the Angel announcing to him and his Wife the Birth of their Son Sampson.—*962, *Rubens*: A Wild Boar Hunt. — 1604, *Ferdinand Bol*: Jacob's Dream.

Room M. Flemish and Dutch Painters of the 17th Century

Wall 2. *962 C, *Rubens*: Mercury about to kill Argus. Io who had been changed by Juno into a white cow is

grazing to the right of the picture, whilst Argus, set to watch her, is slumbering under a tree. Mercury approaches playing on his enchanted flute, and draws his sword.

Wall 3. 964A, *Rubens* (a mature work by his own hand): Study of a Woman's Head. — 963, *Rubens* (1634): Head of a Bishop. — 1030—1031, *van Dyck*: Portraits of Gentlemen.

Room L. Flemish and Dutch Painters of the 17th Century

Wall 2. 1792A, *Aert de Gelder*: The Document.

Wall 3. 1782, *Aelbert Cuyp*: Portrait of a Boy with his Dog.

Now through the little passage down into the South East Pavilion, to Rooms O, P, Q.

Room O. German and Dutch Painters of the 16th Century

Wall 1. 1908, *Lucas Cranach the Elder*: Christ on the Mount of Olives. — 1888, *Jörg Breu*: The Altar of St. Ursula. The Hirelings of the Emperor killing the Saint and her Attendant Virgins as they landed at Cologne on their return from Rome.

Wall 2. 1907, *Lucas Cranach the Elder*: Christ taking leave of his Mother. — 1916A, *Ditto*: Judith and Lucretia. — 1916B, *Ditto*: Adam and Eve.

Wall 3. 1915, *Lucas Cranach the Elder*: Portrait of Duke Henry the Pious.

Room P. German and Dutch Artists of the 16th and 17th Centuries

Wall 2. 1943 and 1944, *Lucas Cranach the Younger*: The Giant of the Woods first asleep, then awake, tormented by Pigmies.—1911, 1912, *Lucas Cranach the Elder*: Adam and Eve.

Now back through Rooms O, L, M, into Room N.

Room N. German and Dutch Artists of the 15th and 16th Centuries (Holbein Room)

Wall 1. * 799, *Jan van Eyck*: Altar Triptych. Centre Piece: The Virgin and Child in a Church. Wings: Inside; on the left the Archangel Michael with the Patron,—on the

right St. Katherine. Outside (stone-coloured) The Annunciation. — * 1890, *Hans Holbein the Younger*: Portrait of Morette. Formerly supposed to be the portrait of Hubert Morett, Goldsmith to Henry VIII, but it is more probable that the picture represents the French Sieur de Morette, who was at the English Court at the same time as Holbein. — 1892, *After Hans Holbein the Younger*: The Madonna with the Family of the Burgomaster Meyer kneeling at her feet. A good old Copy. The original in the possession of the Grand Duke at Darmstadt. As the town of Basle was becoming converted to Protestantism, Meyer who was a Roman Catholic caused the original to be painted about 1526 in order to commend himself and his family to the protection of the Blessed Virgin. — * 1870, *Albrecht Dürer* (1506): The Crucifixion.

Wall 2. 1869, *Albrecht Dürer*: The Dresden Altar. Triptych. Centre Piece: The Virgin worshiping her Child. Left Wing: St. Anthony. Right Wing: St. Sebastian. — 1891, *Hans Holbein the Younger*: Original sketch for his Portrait of Morette.

We now pass through the whole row of small rooms, from 21 to 1.

Room 21. German and Dutch Artists of the 16th and 17th Centuries.

Wall a. 1976, *Adam Elsheimer*: Joseph in the Pit. — 1913, *Lucas Cranach the Elder*: Portrait of Christiania Eulenau.

Wall b. 1963, *The Master of the Death of Mary*: The Adoration of the Magi (large). — 1947, 1948, *Lucas Cranach the Younger*: The Elector Augustus and Maurice. — 1952, *Ditto*: Melanchthon on his Deathbed. — 1916, *Lucas Cranach the Elder*: Portrait of the Markgrave George of Brandenburg.

Wall c. * 1871, *Albrecht Dürer* (1521): Portrait of the Painter Bernhard van Orley. — * 1977, *Adam Elsheimer*: Jupiter and Mercury entertained by Philemon and Baucis. — * 1978, *Elsheimer*: Landscape with the Flight into Egypt. — 822—830, *Hans Bol*: Landscapes in Water-

colours. — 1962, *Master of the Death of Mary*: The Adoration of the Magi (small). — *1889, *Hans Holbein the Younger* (1528): Portrait of Sir Thomas Godsalve of Norwich and his Son John.

Room 20. Flemish School of the 17th Century

Wall a. 1079, *David Teniers the Younger*: The Temptation of St. Anthony.

Wall b. 1032, *van Dyck*: Portrait of Old Parr. An inscription on the back of the picture in French tells us that it was painted on the occasion of Old Parr being presented to Charles I in 1635. He saw ten Sovereigns and three changes of religion, having lived during the reigns of Edward IV, Edward V, Richard III, Henry VII, Henry VIII, Edward VI, Mary, Elizabeth, James I, and Charles I, and died at the age of 152. — 1081, *Teniers*: A Village Fair. — 962 B, *Rubens*: The Judgment of Paris.

Wall c. 1066, *Teniers*: At the Ale-house. — 1082, *Teniers*: Temptation of St. Anthony (small). — 1075, *Teniers*: Portrait of Himself at an Inn.

Room 19. Flemish School of the 17th Century

Wall a. 1094, *David Ryckaert the Younger*: A Peasant Family. "Like Father like Son." — 1072, *Teniers*: The Alchemist.

Wall b. 1097, *Conzales Coques*: Family Portraits. — 1064, 1065, *Teniers*: Landscapes. — *1059, *Adriaen Brouwer*: Peasants quarrelling at Cards.

Wall c. 1093, *David Ryckaert*: A Peasant Family. "Like Father like Son." — 1058, *Brouwer*: Fighting over Dice. — 1073, *Teniers*: Casting up the Score.

Room 18. Flemish School of the 17th Century

Wall b. 1224, 1225, *Cornelis de Heem*: Still Life. — 1260, *Jan Davidsz de Heem*: Still Life. — 1114, *Adam van der Meulen*: Louis XIV driving to Vincennes. — 1115, *Adam van der Meulen*: Louis XIV entering Arras.

Wall c. *1070, *Teniers*: A Fair at the "Half Moon". —

1222, *Cornelis de Heem*: Still Life. — 1259, *Jan Davidsz de Heem*: A Morning Repast.

Room 17. Dutch School of the 17th Century

Wall a. *1261, *J. D. de Heem*: Still Life with a Bird's Nest (large). — 1347, *Caspar Netscher*: Lady singing, and a Lute Player. — 1150 B, *Buonaventurn Peeters*: Sea-piece.

Wall b. 1727, *Jan Steen*: Abraham Sending away Hagar. — 1742, *Frans van Mieris*: The Love Letter.

Wall c. 1350, *Netscher*: Madame de Montespan, Mistress of Louis XIV. — 1351, *Netscher*: The Same with her Son. — 1388, *Hendrick Gerritsz Pot*, A Gentleman in a Room. — 1268, *J. D. de Heem*: Still Life with a Wineglass.

Room 16. Dutch Painters of the 16th Century

Wall a. 1422, *Philips Wouwerman*: Landscape with the Executioner's House. — 1493, 1504, *Jacob van Ruisdael*: Landscapes. — 1398, 1399, *Adriaen van Ostade*: Peasants Feasting and Smoking. — 1831 — 1833, *Gerard Terborch*: Genre Pictures.

Wall b. 1395, *Adriaen van Ostade*: Peasants Dancing. — 1829, *Gerard Terborch*, An Officer Writing a Letter. — *1830, *Gerard Terborch*: A Lady Washing her Hands. — 1301, *Melchior de Hondecoeter*, A Bird of Prey in the Poultry Yard.

Wall c. 1507, *Jan van der Meer van Haarlem*: View from the Dunes. — *1396, *Adriaen van Ostade*: A Village Inn. — *1397, *Adriaen van Ostade*: The Artist's Studio. — *1732, *Metsu*: At Luncheon.

Room 15. Dutch Painters of the 17th Century

Wall a. 1706, 1713, 1714, *Gerard Dou*: Genre Pictures with candlelight effect. — 1708, *Dou*: Still Life.

Wall b. *1338 B and 1338 C, *Jan van Goijen*: By the River, in Winter and in Summer. — *1424, *Wouwerman*: The Inn Stable. — *1365, *Heda*: A Morning Repast. — *1463, *Wouwerman*: Cavalry Skirmish under a Burning Windmill.

Wall c. *1704, *Gerard Dou*: The Artist in his Studio. — *1707, *Dou*: A Violin Player at a Window. — 1709—1712, *Dou*: Genre Pictures. — 1715—1720, *Dou*: Genre Pictures and Small Portraits. — 1419, *Wouwerman*: A Camp.

Room 14. Dutch Painters of the 17th Century

Wall a. 1368, *Pieter Claesz* (early work): Still Life. — 1270, *Jan Both*: Landscape. — 1600, 1601, *Govert Flinck*: Portraits of Men.

Wall b. 1457, *Wouwerman*: Cavalry Fighting.

Wall c. 1660, *Adriaen van de Velde*: Cattle Grazing. — *1659, *Adriaen van de Velde*: The Pleasures of Winter. — 1544, *Abraham de Vries*: Portrait of a Gentleman. — *1556, *Rembrandt* (1633): Portrait of his Betrothed Saskia. — *1557, *Rembrandt* (1633): Portrait of Willem Burggraef.

Room 13. Dutch Painters of the 17th Century

Wall a. *1629, 1630, *Paul Potter*: Cattle. — 1258, *Nikolaus Knupfer*: Family Portraits. The Artist, his Wife and Children.

Wall b. 1655, *Adriaen van de Velde*: Green Pastures. — 1426, *Philips Wouwerman*: Riders halting at a Mountain Smithy.

Wall c. 1511, *Job Berckheyde*: Interior of the Great Church at Haarlem. — 1554, *Aert van der Neer*: Village Canal. Daylight effect. — 1491, *Isack van Ostade*: The Pleasures of Winter.

Room 12. Dutch Painters of the 17th Century

Wall a. 1575, From *Rembrandt's* Studio: Landscape with Water Mill. — 1618 A, *Gerbrand van den Eeckhout*: Jacob's Ladder.

Wall c. *1492, *Jacob van Ruisdael*: The Chase.

Room 11. Dutch Painters of the 17th Century

Wall a. 1501, *Jacob van Ruisdael*: Small Waterfall. — 1349, *Kaspar Netscher*: A Lady and Gentleman at the

Piano. — *1494, *Jacob van Ruisdael*: The Monastery. — 1735, *Metsu*: The Game Dealer. — *1500, *Jacob van Ruisdael*: Through the Wood.

Wall b. 1656, *Adriaen van de Velde*: A Woman Drinking. — *1358, *1359, *Frans Hals*: Small half-length Pictures of Men. — *1750, 1751, *Frans Mieris*: The Artist in his Studio. — *1496, *Jacob van Ruisdael*: Castle Bentheim. — *1497, 1498, *J. van Ruisdael*: Waterfalls. — *1336, *Jan Vermeer van Delft*: A Girl Reading a Letter at a Window.

Wall c. *1502, *J. van Ruisdael*: The Jews' Cemetery. — 1499, 1503, *J. van Ruisdael*: Landscapes. — *1733, 1734, *Gabriel Metsu*: The Poultry Sellers. — 1543, *Thomas de Keyser*: Two Horsemen.

Room 10. Dutch Painters of the 17th Century

Wall a. 1481, 1486, *Nicolas Berchem*: Landscapes with Shepherds and their Flocks.

Wall b. 1434, *Wouwerman*: Fishermen by the Sea-shore. — 1836, *Allart van Everdingen*: Great Norwegian Waterfall.

Room 9. Dutch Painters of the 17th Century

Wall a. 1479, *Nicolas Berchem*: The Moor's Reception.

Wall b. 1450, *Wouwerman*: A Riverside Camp. — 1449, *Wouwerman*: Staghunting by a River.

Wall c. 1239—1241, 1243—1245, *Poelenburgh*: Small Landscapes with Figures. — 1477, *Berchem*: Sunset.

Room 8. Dutch Painters of the 17th Century

Wall a. 1664, *Jan van der Heyde*: A Street Scene.

Wall b. 1445, 1466, *Wouwerman*: Hunting Scenes. — 1338 A, *Jan van Goijen*: Landscape. — 1658, *Adriaen van de Velde* Pasturage. — 1617 A, *Dubbels*: Sea Piece.

Wall c. 1521, *Gerrit Berckheyde*: The Dam at Amsterdam. — 1346, *Kaspar Netscher*: The Letter Writer. — 1417, *Wouverman*: Feeding the Poor on the Monastery Steps.

Room 7. Dutch Painters of the 17th and 18th Centuries

Wall a. 1632, 1633, *Karel du Jardin*: Cattle. — 1455, *Wouwerman*: Watering the Horse. — 1452, 1461, *Wouwer-*

man: Horsemen Fighting. — 1813, *Adriaen van der Werff*: A Family Group.

Wall b. 1482, *Berchem*: Fishers by a Lake. — 1820, *Adriaen van der Werff*: The Annunciation.

Wall c. 1818, *Adr. van der Werff*: The Judgment of Paris. — 1823, *Ditto*: Abraham Sending away Hagar.

Room 6. French Painters of the 17th and 18th Centuries

Wall a. *731, *Claude Lorrain* (1657): Landscape by the Sea, with Acis and Galatea.

Wall b. 754, *François Millet*: Roman Mountain Landscape.

Wall c. *730, *Claude Lorrain* (1647): Landscape with the Flight into Egypt.

Room 5. Italian Painters of the 16th and 17th Centuries

Wall a. 357, 359, *Guercino*: The Evangelists St. Matthew and St. Luke. — *508, *Carlo Dolci*: The Daughter of Herodias with the Head of St. John Baptist.

Wall b. 525, *Varotari*: Judith. — 417, 419, 421, 423, *Domenico Feti*: Parables from Holy writ. — 658, *Bernardo Strozzi* (il prete Genovese): A Bass Viol Player.

Wall c. 358, 360, *Guercino*: The Evangelists St. Mark and St. John. — 673, *Morales*: The Man of Sorrows. — *509, *Carlo Dolci*: Santa Cecilia.

Room 4. Bolognese Painters of the 17th and 18th Centuries

Wall a. 308, *Annibale Caracci*: The Lute Player. — 387, *Count Carlo Cignani*: Joseph fleeing from Potiphar's Wife.

Wall b. 337, *Francesco Albano*: Cupids dancing at the Rape of Proserpine. — 329, 330, *Guido Reni*: Our Lord with the Crown of Thorns; (half length).

Wall c. 323, *Guido Reni*: Ecce Homo. — 499, *Solimena*: Mater Dolorosa. — 309, *Annibale Caracci*: Head of Christ.

Room 3. Italian Painters of the 16th Century

Wall a. 201, *Paolo Morando*: Portrait of a Gentleman.

Wall b. *75, *Francia Bigio*: The Story of Uriah's Letter.

Wall c. 154, (Supposed) *Correggio*: The Magdalen Reading. Formerly considered one of Correggio's best works, according to the latest researches supposed to date from the 17th century, and to be a somewhat altered Italian copy of a lost original of Correggio's. — 155, (supposed) *Correggio*: Portrait of a Man, known as "Correggio's Physician". Formerly attributed to Correggio, but probably of Ferrarese origin; possibly by Dosso Dossi.

Room 2. Venetian Painters of the 16th Century

Wall a. *188, *Palma Vecchio*: The Virgin and Child. In front St John the Baptist and St. Katherine. — *191, *Palma Vecchio*: The Holy Family with St. Joseph and St. Katherine.

Wall c. *189, *Palma Vecchio*: Three Sisters. — *169, *Titian*: The Tribute Money.

Room 1. Italian Painters of the 15th and 16th Centuries

Wall a. 13, *Lorenzo di Credi*: Madonna (early Work). — *49, *Francesco Francia*: Adoration of the Magi. — 123, *Ludovico Mazzolino*: Ecce Homo. — 63, *Cima da Conegliano*: The Virgin's First Visit to the Temple.

Wall b. 45, 46, *Ercole Roberti*: Two Predellas: "The Procession to Golgatha", and "Christ taken by the Soldiers". — 43, *Francesco Cossa*: The Annunciation. — 15, *Lorenzo di Credi*: The Madonna enthroned between Saints. (A mature work.)

Wall c. 41, *Pinturicchio*: Portrait of a Boy. — 194A, *Lorenzo Lotto*: Holy Family. — *51, *Andrea Mantegna*: The Madonna with St. Joseph, St. Elizabeth and St. John the Baptist as a Boy. — 42A, *Cosimo Tura*: St. Sebastian.

Now back as far as Room 5, and thence into Room E.

Room E. Venetian Painters of the 16th Century

Wall 1. *225, *Paolo Veronese*: The Adoration of the Magi (or Three Kings). — *226, *Paolo Veronese*: The Marriage at Cana.

Wall 2. *170, *Titian*: His Daughter Lavinia as Bride, with the Bridal Fan. — *171, *Titian*: His Daughter Lavinia as Matron. — *172, *Titian*: Portrait of a Man. — *185, *Giorgione* (begun by him, finished by Titian): The Sleeping Venus. — *168, *Titian*: The Virgin and Child, and four Saints.

Wall 3. *224, *Paolo Veronese*: The Members of the Cuccina Family, led to the Madonna by Faith, Hope and Charity. — *190, *Palma Vecchio*: Venus Reposing.

Wall 4. 233, *Paolo Veronese*: Christ at Emmaus. — 236, *Paolo Veronese*: Portrait of Daniele Barbaro. — 192, *Palma Vecchio*: Jacob and Rachel at the Well.

Room D. Italian Painters of the 16th Century

Wall 1. *153, *Correggio*: The Virgin enthroned; at her feet on the right St. George and St. Peter the Martyr, on the left St. Geminianus and St. John the Baptist. Painted between 1530 and 1532. — *152, *Correggio*: The Nativity. Adoration of the Shepherds. Ordered in 1522, finished 1530. — 52, *Antonello da Messina*: St. Sebastian. — 151, *Correggio*: The Madonna appearing in the Clouds to St. Sebastian, St. Geminianus and St. Rochus. Painted about 1525. — *150, *Correggio* (consigned 1515): The Virgin enthroned. At her feet to the left St. Francis and St. Anthony; to the right St. Katherine and St. John the Baptist. — 61, *Cima da Conegliano*: The Saviour.

Wall 2. 113, *Bagnacavallo*: The Madonna in the Clouds; beneath her four Saints.

Wall 3. *77, *Andrea del Sarto*: The Sacrifice of Isaac. Painted 1530. — 20, *Piero di Cosimo*: The Holy Family. — 128, *Dosso Dossi* (large): The Vision of the Four Fathers of the Church. St. Jerome kneels to the left; St. Ambrose, St. Augustin and St. Gregory are disposed to the right; one is sitting, the other standing and writing, the third stands behind them with his right hand upraised. To the left kneels St. Bernhard of Siena. In the middle, a rich distant landscape. Above our Lord

setting a crown on the head of his Mother who is kneeling on the clouds to left of Him. — 48, *Francesco Francia*: The Baptism of Christ. — 229, *Paolo Veronese*: The Finding of Moses.

Wall 4. 204, *Paris Bordone*: Diana Huntress. — 135, *Garofolo*: Venus showing her Wounds to Mars before Troy.

Room B. Italian Painters of the 16th and 17th Centuries

Wall 2. 103, *Giulio Romano*: La Madonna della catina. The Virgin, St. Elizabeth and the little St. John bathing the Child Jesus. — 161, *Parmeggianino*: La Madonna della Rosa. — 430, 431, 432, *Sassoferrato*: Pictures of the Madonna.

Room A. Raphael Room

*93, *Raffael*: The Madonna di San Sisto. The Virgin with the Child Jesus appears to Pope Sixtus II and St. Barbara, who are kneeling to left and right on the clouds in front of her. The Pope has laid his Triple Crown aside on the parapet, and gazes in adoration up to the heavenly vision, whilst St. Barbara's eyes are cast down in humility. She is known by the tower on her right. In front two cherubs are looking over the parapet; above, a green curtain conceals the vision from the outer world. In the background a heavenly radiane, filled with the heads of angels. The picture belongs to Raphael's maturest period, and is his most perfect easel work. It was painted between 1515 and 1519 for the Church of the Monastery of San Sisto at Piacenza. An old and somewhat altered copy is in the Museum at Rouen, and lately another copy has been found in Switzerland. — Opposite the picture is placed a marble bust of Raphael by the Sculptor Hähnel.

Now turn back through Rooms B, D, E into Room F.

Room F. Bolognese Painters etc. of the 17th Century

Wall 1. 408, *Caravaggio*: The Cheat. — 328, *Guido Reni*: Altarpiece. — 303, *Annibale Carracci*: The Assumption of

the Virgin. From 1587. — 230, *Paolo Veronese*: Landscape with the Good Samaritan.

Wall 2. *824, *Guido Reni*: Venus and Cupid. — 363, *Guercino*: Diana. — 362, *Guercino*: Semiramis. A messenger brings the news of the outbreak of an insurrection in Babylon.

Wall 3. 306, *Annibale Carracci*: The Genius of Glory. — 305: *Annibale Carracci*: St. Rochus giving Alms to the Plague-stricken. — 655, *Strozzi*: David and Bathsheba.

Wall 4. 367, *Guercino*: Dorinda wounded by Silvio. Scene from Guarini's "Pastor Fido". To the right Dorinda sits on a stone supported by old Linco, who raises her garment in order to show her bleeding wound to Silvio. Silvio bow in hand, kneels before her, and begs for forgiveness.

Cupola Room D. Handwoven Tapestries

Lower Row: *Old Tapestries from the Netherlands*, a, b, c, d, (perhaps after designs by Quentin Massys): The Crucifixion; Christ Bearing His Cross; The Adoration of the Magi; The Ascension. — e, f: The Ascension and The Last Supper.

Upper Row. Woven in the 17th century, probably in England, after the famous Cartoons done by Raphael for Pope Leo X, 1515 – 1516, as designs for the Tapestries for the Vatican. The original series of the Tapestries is still in the Vatican, and a second series in the Berlin Museum, whilst the Cartoons are preserved in the South Kensington Museum in London. The borders of the Dresden Tapestries are not according to *Raphael's* design. g: Peter and John healing the Lame Man. — h: Elymas the Sorcerer struck with Blindness. — i: Paul and Barnabas at Lystra. — k: The Miraculous Draught of Fishes. — l: "Feed my Sheep." — m: Paul Preaching at Athens.

Now ascend the Staircase to the Second Floor which contains the Modern Pictures. Start from Vestibule 22, and first see the Rooms on the right. Then back to 22, and take those to the left.

SECOND FLOOR

Vestibule 22

Wall a. 2207, *Karl Vogel von Vogelstein*: Prince John of Saxony (afterwards King).

Wall b. 2249 A, *Heinrich Franz Dreber*: Landscape with an old Minstrel.

Wall c. 2385. *François Baron Gérard*: Napoleon I.

Wall d. 2229, *Julius Hübner*: Disputation between Martin Luther and Eck.

Room 23

Wall a. 2378, *Friedrich Preller the Elder*: Ideal Landscape with a Centaur carrying off a Nymph. — 2227, *Julius Hübner*: The Golden Age. — 2221, *Ludwig Richter*: A Bridal Procession.

Wall b. 2212, *Julius Schnorr von Carolsfeld*: The Holy Family in a Garden. — 2362, *Anselm Feuerbach*: The Virgin and Child between Angels.

Wall c. 2216, *Karl G. Peschel*: Jacob's Return. — 2306, *Hermann Wislicenus*: Abundance and Scarcity. — 2220, *Ludwig Richter*: Ferry across the Elbe by the Schreckenstein.

Room 24

Wall a. 2257, *Ludwig A. Schuster*: Repulse of French Cavalry by the Saxon Grenadier-Regiment "Aus dem Winckell" after the Battle of Jena.

Wall c. 2377, *Friedrich Preller the Elder*: The Norwegian Coast.—2204, *J. C. C. Dahl*: Large Norwegian Mountain Landscape.

Room 25

Wall a. 2342, *Wilhelm Leibl*: Study of a Woman's Head. — 2346, *Friedrich August Kaulbach*: A May Day. — 2278, *Paul Kiessling*: Mignon. — 2337, *Joseph Brandt*: Polish Plunderers of the time of Sobieski at a Ford.

Wall b. 2356, *Otto E. J. Dörr*: A Parisian Studio. — 2386, *Theodor Gudin*: A Sea Fight.

Wall c. 2316 A, *Eugen Dücker*: Sunrise on the Isle of Rügen.

— 2271, *Ferd. Pauwels*: Count Philip of Alsatia and his Consort visiting the Hospital of St. Mary at Ypern.

Wall d. 2285, *Leon Pohle*: Portrait of the Artist Peschel. — 2350 A, *Adolf Menzel*: A Sermon in the Klosterkirche at Berlin. — 2300, *Andreas Achenbach*: Fishing Village by Moonlight. — 2364, *Gustav Adolf Kuntze*: A Greeting from the Outside World.

Room 26

Wall a. 2374, *Hermann Baisch*: Dutch Canal Scene.

Wall b. 2310, *Oswald Achenbach*: A Procession in the Isle of Ischia.

Wall c. 2261, *Eduard Leonhardi*: German Woodland Scene.

Wall d. 2274, *Erwin Oehme*: A Quarry in the Saxon Switzerland.

Room 27

Wall a. 2335, *Fr. Otto Gebler*: The Sluggard. — 2370, *Wilhelm Riefstahl*: A Funeral Procession passing the Pantheon in Rome. — 2375, *Hermann Baisch*: Watering the Cows.

Wall b. 2328, *Franz Defregger*: Taking Leave of the "Sennerin" (girl who tends the cattle in the mountain pastures).

Wall c. 2309, *Oswald Achenbach*: Rocca die Papa. — 2336 A, *Gabriel Max*: "Our Father."

Wall d 2359 C, *Paul Meyerheim*: The Menagerie. — 2355, *Ludwig Knaus*: Behind the Scenes.

Room 28

Wall b. 2367 A, *Michael Munkacsy*: Christ on the Cross surrounded by the Holy Women, St. John and another Disciple.

Room 29

Wall a. 2270, *Theodor Grosse*: Souls Landing in Purgatory. After Dante.

Wall b. 2254, *Heinrich Hoffmann*: The Woman taken in Adultery brought before Christ. — 2255, *Ditto*: The Child Jesus in the Temple.

Wall c. 2368, *C. F. Lessing*: Landscape with a Burning Monastery.

Wall d. 2262A, *Theodor von Goetz*: Meeting of the Crown Prince Albert with Prince George of Saxony after the Battle of Beaumont on August 30th 1870.

Room 30

Wall a. 2388, *Alexandre Calame*: Landscape. — 2372, *Carl Hoffmann*: The Son's last Greeting. — 2280, *Friedrich Preller the Younger*: A Landscape near Subiaco.

Wall b. 2299—2301, *Andreas Achenbach*: Landscapes.

Wall c. 2329, *Franz Defregger*: Mountain Smithy before the Rising in Tyrol in 1809. — 2369, *Carl F. Lessing*: Landscape in the Harz Mountains.

Wall d. 2353, *Hans E. Gude*: On the Shores of the Baltic. — 2341, *Werner Schuch*: A Cromlech

Now return to Vestibule 22 and pass through it into Room 31.

Room 31

Wall a. 2197, *Friedrich Matthäi*: The Murder of Aegisthus.

Wall c. 2294, *Peter von Cornelius*: Portrait of a Gentleman.

Room 32

Wall a. 2277, *Paul Kiessling*: Three Sisters.

Wall b. 2373, *Ferdinand Keller*: Design for the Curtain of the Dresden Opera-House.

Wall c. 2194 and 2195, *Kaspar David Friedrich*: Landscapes.

Room 33

Wall a. 2293C, *Carl Bantzer*: Pilgrims at the Grave of St. Elizabeth at Marburg.

Wall b. 2372A, *Hans Thoma*: The Defender of the Valley. — 2372B, *Hans Thoma*: The Artist's own Portrait.

Wall c. 2319C, *Aloys Fellmann*: A Benedictine Monk received into the Order. — 2297 and 2298, *Andreas Achenbach*: By the Seashore.

Wall d. 2342 A, *Eduard Grützner*: In the Monastery Library. — 2348, *Claus Meyer*: Three Old Cats and three Young Kittens.

Room 34

Wall a. 2311, *Oswald Achenbach*: On the Golf of Naples. — 2313, *Benjamin Vautier*: A Pause in the Dance.
Wall c. 2376, *Gustav Schönleber*: Low Tide at Flushing. — 2334, *Otto Gebler*: Two Poachers.

Room 35

Wall a. 2314 A, *Eduard von Gebhardt*: Jacob wrestling with the Angel. — 2319 B, *Gregor von Bochmann*: Resting at the Inn. — 2292 C, *Gotthard Kuehl*: Sad Tidings. — 2348 A, *Robert Haug*: "At Blush of Dawn."
Wall b. 2293 D, *Paul Baum*: Mourning (early Spring landscape). — 2319, *Chr. Bokelmann*: The Emigrants' Farewell.
Wall c. 2314, *Eduard von Gebhardt*: The Holy Women preparing our Lord's Body for Burial. — 2365 and 2366, *Gustav Kuntz*: Roman Women at Prayer. — 2293 A, *Jacques Schenker*: Spring Landscape.
Wall d. 2376 B, *Carlos Grethe*: Flying Fish.

Room 36

Wall a. 2329 A, *Franz Lenbach*: Portrait of the Italian Statesman Marco Minghetti. — 2347, *Ernst Zimmermann*: A Music Lesson. — 2286, *Leon Pohle*: Portrait of Ercole Torniamenti.
Wall b. 2388 A, *Arnold Böcklin*: Spring's Delights.
Wall c. 2278 A, *Paul Kiessling*: Portrait of Stichart the Artist. — 2348 C, *Heinrich Zügel*: Turned Out. — 2345, *Victor Weishaupt*: Watering the Cattle.
Wall d. 2387 B. *Alexander Harrison*: Evening. A Study.

Room 37

Wall a. 2344 A, *Fritz von Uhde*: The Nativity.
Wall b. 2359, *Max Klinger*: Mourning over the Body of Christ.

Wall c. 2389 A, *Christian Krohg*: A Norwegian Pilot. — 2389 B, *Bruno Liljefors*: Fox and Mountain Hare.

Wall d. 2293 B, *Hermann Prell*: Judas Iscariot.

Room 38

Wall b. 2363 A, *Hans Makart*: Summer.

THE GROUND FLOOR

The door on the left of the bottom of the staircase leads to the Print Room. Go through the door opposite the Staircase into Rooms 39 to 43, which are dedicated to the less important Italian Painters; then back into the Entrance Hall, and after leaving the Building cross under the archway to the corresponding door opposite, which leads into the New Rooms containing 18th Century pictures. In the dimly-lighted Hall will be found only a few large decorative works by Venetian Masters of the 18th Century. We now turn to the Rooms on the left.

Room 52

Wall b. Pastels by *Raphael Mengs* and *Rosalba Carriera*.

Wall c. Pastels of the 18th and 19th centuries.

Wall d. Miniatures of the 18th and 19th centuries.

Frame A. Nos. 77—83. The *von Römer* Collection: Seven Portrait by *Sophie Friederike Dinglinger*. — The *Grahl* Collection: Seven Portraits by *August Grahl*.

Compartment B. Nos. 84—132. The *Preuss* Collection. 49 half-length Portraits of famous Sovereigns, mostly copies of well-known Oil-paintings.

Compartment C. Nos. 1—76. The *Old Electoral* Collection. Partly copies of well-known Oil-paintings, partly original pictures. — Nos. 39—57 by *Ismael Mengs*, the father of Raphael Mengs.

Compartment D. Nos. 133—198. The *von Reitzenstein* Collection. Sixty-six half-length portraits of illustrious personages: 133, 134, *Jean Bapt. Jacques Augustin*: Portraits of Napoleon I, and his brother Jérôme. — 135, *Jean Bapt. Isabey*: Portrait of Jérôme Bonaparte.

Room 53. French Artists of the 18th Century

Wall a. 760, *Hyacinthe Rigaud*: Augustus III as Electoral Prince.
Wall b. 783, *Jean Marc Nattier*: Count Maurice of Saxony.

Room 54. Chiefly French Artists of the 18th Century

Wall a. *781, 782, *Antoine Watteau*: "Fêtes Champètres".
Wall b. 784, *Nicolas Lancret*: An Open Air Dance.
Wall c. 785, 786, *Nicolas Lancret*: Out Door Amusements.

Room 55. Chiefly German Artists of the 18th Century

Wall a. 2067, 2066, *Balthasar Denner*: Portraits. — 2166, 2179, 2180, *Anton Graff*: Portraits.
Wall b. 2070, 2071, *Bathasar Denner*: Portraits. — *2167, *Anton Graff*: The Artist's own portrait.
Wall c. 2168, *Anton Graff*: The Artist's own portrait in extreme old age.

Room 56. Chiefly German Artists of the 18th Century

Wall a. 2181, 2182, *Angelica Kauffmann*: Female Portraits in Ideal Roman Costumes. — 2189, *Christian L. Vogel*: Portrait of two Boys (probably Prince Otto Victor von Schönburg-Waldenburg, and his brother Prince Alfred von Schönburg-Hartenstein).
Wall b. 2171, 2172, *Anton Graff*: Portraits.
Wall c. 2177, 2178, *Anton Graff*: Portraits.

Room 57. Italian Artists of the 18th Century

Wall a. 454, *Pompeo Batoni*: St. Mary Magdalene.
Wall b. *582, *Antonio Canale* (Canaletto): S. Giovanni e Paolo, Venice.
Wall c. 453, *Pompeo Battoni*: St. John the Baptist.

Room 58

Wall a. 581, *Antonio Canale* (Canaletto): The Grand Canal, Venice.

Room 59

Wall b. 606, *Bernardo Belotto* (also called Canaletto, and nephew of the above-named Antonio Canale): View of Dresden.

Room 60. First Canaletto Room

Wall a. *603—605, *Bernardo Belotto* (Canaletto): Views of Padua and Verona.

Wall b. *616—617, *Bern. Belotto* (Canaletto): Views of Dresden.

Room 61. Second Canaletto Room

**Bern. Belotto*: Views of Pirna.

Room 62. Third Canaletto Room

**Bern. Belotto*: Views of Dresden.

Room 63. Rotunda. Pastels

Panel a. *Rosalba Carriera*: Portraits etc.

Panel b. *Rosalba Carriera*: Portraits etc.

Panel c. 168—170, and 173—175, *Anton Raphael Mengs*. Portraits.

Panel d. *Rosalba Carriera*: Portraits etc.

Panel e. *163, 164, *Maurice Quentin de la Tour*: Portraits. — 159—162, *Jean Etienne Liotard*: Portraits; amongst them *161 the celebrated "Viennese Chocolate Girl" (Baldauf).

Panel f. *Rosalba Carriera*: Portraits etc.

Panel g. *165—167, and 171—172, *Anton Raphael Mengs*: Portraits. — 177, *Ditto*: Cupid.

Panels h and i. *Rosalba Carriera*: Portraits etc.

Now go back as far as Room 58; then across the Hall into Room 64.

Room 64. Italian Painters of the 18th Century

Walls a—c. 392—398, *Giuseppe Maria Crespi*: The Seven Sacraments.

Rooms 65, 66, 67. German Painters of the 18th Century

Chiefly Pictures by *C. W. E. Dietrich* (Dietricy), Painter to the Court of Saxony.

Room 68. Chiefly French Artists of the 18th Century

Walls a—c. 773—778, *Antoine Pesne*: Portraits and Genre Pictures.

Room 69. French Painters of the 18th Century

Wall a. 771, *Louis de Silvestre*: Maria Josepha as Electoral Princess.

Wall b. 770, *Ditto*: Augustus the Strong, and Frederick William I of Prussia.

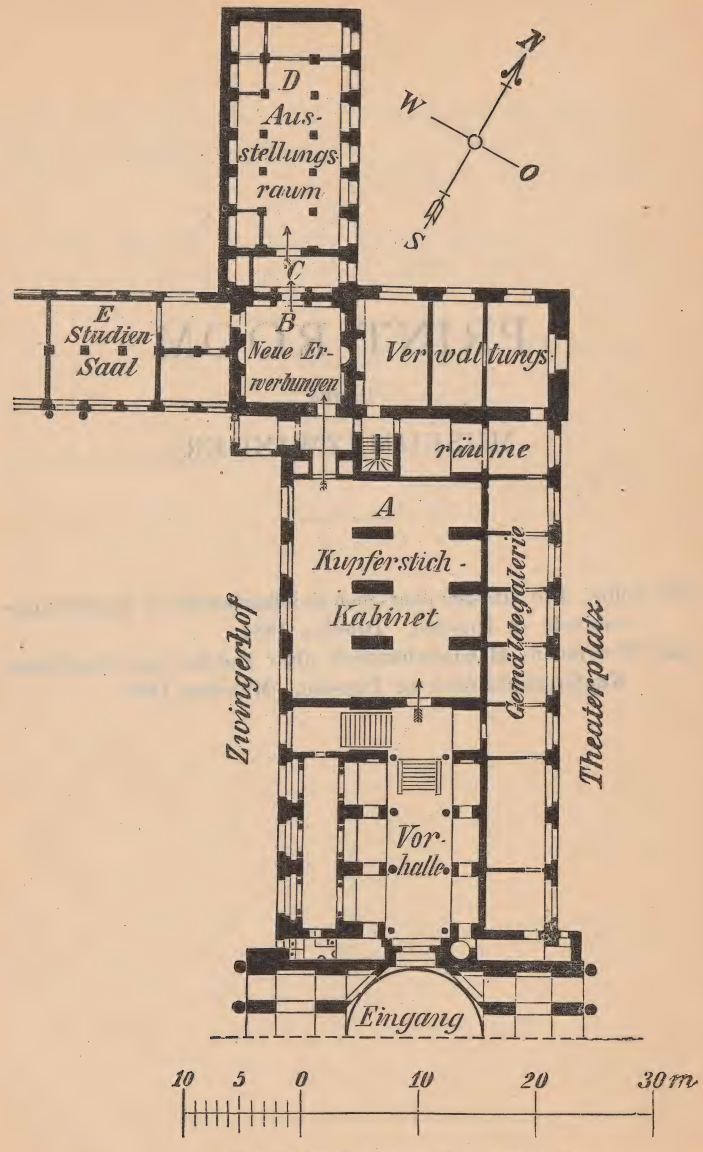
PRINT ROOM

in the

MUSEUM (ZWINGER)

Max Lehrs: Die ältesten deutschen Spielkarten des K. Kupferstichkabinets zu Dresden. Dresden 1884.

Karl Woermann: Handzeichnungen alter Meister im Königlichen Kupferstichkabinet zu Dresden. München 1896.



KUPFERSTICHKABINET.

The Royal Print Room contains besides Prints specimens of all the other arts of reproduction, including photographs and photogravures, as also a considerable number of Drawings and Water Colours both early and modern specimens, representing not only European but Indian, Chinese and Japanese Art. The Medieval Illuminated Manuscripts and Miniatures are kept in the Royal Public Library in the Japanische Palais.

A. HISTORY OF THE COLLECTION

The commencement of the Royal Print Room dates back to the private collections of the Saxon Sovereigns, and to the old Electoral Museum of Arts. In the year 1720 Augustus the Strong entrusted his Court Physician Dr. Johann Heinrich Heucher with the task of forming a "Natural History Cabinet," and a "Museum of Engravings." The latter was arranged in the South Eastern Pavilion of the Zwinger, where it remained till 1855, with the exception that during the Seven Years' War it was removed to the Palace Tower. Under Heucher the Collection was considerably increased, Augustus the Strong and Augustus III providing him with adequate means for the purpose; but its best days began after his death, when in 1746 an eminent authority on Art, Carl Heinrich von Heinecken of Lübeck, was made Director of the "Cabinet of Engravings." Although this connoisseur showed his desire to make the treasures of the Picture Gallery as widely known as possible by publishing his great work (after 1753) consisting of Prints of the paintings, yet the subject of engraving pure and

simple must be considered his speciality. He recognised the historical as well as the artistic importance of the Old German prints of the 15th Century collected a considerable number of them, and was the first to catalogue and describe them scientifically (chiefly according to the contents of the Dresden "Cabinet of Engravings") in his "History of German Engraving." (Neue Nachrichten von Künstlern und Kunstsachen. I. Dresden und Leipzig. 1786. S. 276—474.) In his "Idée générale d'une collection complète d'estampes" which was published (1771) in Leipzig and Vienna, he explained fully the plan which he had followed in the arrangement of the Dresden Collection. Both books, (for many years considered standard works on the subject) were published long after Heinecken had suddenly been obliged to resign, owing to the death of Augustus III in 1763, and the consequent fall of his patron Count Brühl. His successor Hagedorn, a native of Hamburg, on June 15th 1764 gave his testimony to the effect that Heinecken had considerably increased the Collection, which about this time began to be opened two days in the week to artists and others for the purpose of study. The most important event in the later history of the Collection was its removal to the ground-floor of Semper's Museum. The removal began in 1855, and the re-arrangement was so far completed by December 12th 1856 that the Collection was re-opened to the public on that day. It was enlarged in 1885 by the addition of the Top-lighted Room D, and the Student's Room E.

B. ARRANGEMENT OF THE COLLECTION

I. PERMANENT EXHIBITION

A number of Drawings and Prints which on account of their large size are not suitable for keeping in portfolios, and are also of sufficient importance to be permanently on view, are exhibited on the walls of the Rooms. They are numbered on the frames (gold on black), the

numbers beginning on the right of the Entrance in *Room A* — going round the walls, and terminating on the middle piers.

1. *A. Strähuber,* Charlemagne receiving the Pope's Nuncio (Charcoal drawing). — 3. *W. Vaillant,* Portrait of the Elector John George II of Saxony (Crayons). — 5. *K. G. Peschel,* The Last Supper (Charcoal). — 6. *A. Richter,* Procession at a Harvest Festival (Sepia drawing). — 7. *G. Reni,* St. Mary Magdalene (Gobelin). — 8. *C. Maratti,* The Nativity (Bistre copy after Correggio). — 9. *A. Reinhardt,* Classical Landscape (Crayons). — 10. *P. Devaulx,* The Last Supper (Engraving after Rubens, on 9 plates). — 11. *K. Hoff,* The Gipsy found out (Charcoal). — 12. Portrait of Napoleon (Gobelin, Presented by the Emperor to Frederick Augustus the Just). — 13. *C. Maratti,* Madonna with Saints (Bistre copy after Correggio). — 14. *B. Weiske,* The Rape of the Daughters of Leucippos (Pencil drawing). — 15. *F. Langot,* The Adoration of the Shepherds (Engraving after Berrettini, on 9 plates). — 16. *J. Schnorr von Carolsfeld,* Skirmish between Christian and Pagan Horsemen (Pen and ink drawing). — 17. *Domenichino,* St. Cecilia (Gobelin). — 18. *C. Maratti,* Madonna with Saints (Bistre copy after Correggio). — 19. *Hübner,* Design for a Window. — 21. *W. Vaillant,* Portrait of the Emperor Leopold I (Charcoal). — 23. *F. Giesmann,* Charlemagne storming Saragossa (Charcoal). — 24. *K. G. Peschel,* The Birth, Crucifixion and Resurrection of the Saviour (Charcoal). — 25. *A. Palme,* Charlemagne fighting against the Saxons. — 27. *E. M. Geyger,* Primavera (Etching after Botticelli). — 29. *E. M. Geyger,* Darwinistic Disputation (Original etching). — 30. *M. Müller-Steinla,* The Madonna di San Sisto (Line-engraving after Raphael). — 31. *M. Müller-Steinla,* The Madonna with the Family of the Burgomaster Meyer (Line-engraving after Holbein). — 32. *R. Nanteuil,* Portrait of Cardinal de Bouillon (Engraving). — 33. *R. Nanteuil,* Portrait of the Archbishop of Paris (Engraving). — 34. *R. Nanteuil,* Portrait of the Archbishop of Tours (Engraving). — 35. *R. Nanteuil,* Portrait

of the Archbishop of Narbonne (Engraving). — 36. *F. Landry,* The Crucifixion (Engraving on 12 plates). — 37. *R. Nanteuil,* Portrait of Louis XIV (Engraving). — 38. *R. Nanteuil,* Portrait of J. B. Colbert (Engraving). — 39. *A. Masson,* Portrait of the Marquis de Croissy (Engraving). — 40. *R. Nanteuil,* Portrait of Cardinal von Fürstenberg. — 41. *G. P. Ragendas,* The Emperor Charles V (Mezzotint on 12 plates).

On the Central Piers: 46. *J. Keller,* The Madonna di San Sisto (Line-engraving after Raphael). — 48. *J. de Negker,* The Prodigal Son (Woodcut, coloured by hand). — 50. *P. Toschi,* The Crucifixion (Line-engraving after Raphael). — 51. *A. Andreani,* Moses (Woodcut after F. Vanni, on 8 blocks). — 52. *B. Mannfeld,* The Albrechtsburg at Meissen (Original etching). — 53. *Max Klinger,* The Isle of the Dead (Etching after A. Boecklin). — 54. *M. Klinger,* The Ages of Man (Etching after A. Boecklin). — 55. *G. Longhi,* The Marriage of the Virgin (Line-engraving after Raphael). — 56. *K. Koepping,* Feast of the Cluveniers Riflemen (Etching after F. Hals). — 57. *K. Koepping,* The Masters of the Clothworkers' Guild (Etching after Rembrandt). — 58. *J. F. W. Müller,* The Madonna di San Sisto (Line-engraving after Raphael). — 61. *Schiavone,* The Assumption of the Virgin (Line-engraving after Titian).

On the wall between the windows are nine frames containing specimens of various methods of mechanical reproduction based on photography.

In the Passage to Room B. *On the Left*: 63. *J. Daullé,* Portrait of King Frederic Augustus III of Poland (Engraving after Silvestre). — 64. *C. A. Wortmann,* Portrait of Augustus the Strong (Engraving after Silvestre). — *On the Right*: 65. *J. J. Balechou,* Portrait of Augustus III of Poland (Engraving after H. Rigaud). — 66. *C. C. Bervic,* Portrait of Louis XVI (Engraving after A. F. Callet).

Through Room B and Ante-room C into Exhibition Room D. — Here to the left of the Entrance, and along the walls: 67. *E. Eroli,* Roman Woman and Child (Water Colour). — 68. *E. Kubierschky,* Winter Landscape (Water

Colour). — 70. *S. F. Hormann,* Poppies (Water Colour). — 72. *F. Overbeck,* A Vision of the Madonna (Water Colour Drawing). — 75. *L. Dettmann,* The Jews' Exchange in Hamburg (Body-colour). — 76. *Z. Wehme,* The Electoral Arms of Saxony (Body-colour). — 77. *L. Dettmann,* Downs near Hamburg (Pastel). — 78. *J. Schnorr von Carolsfeld,* Design for a Window (Water-colour Drawing). — 80. *F. Becker,* Illustration to the Story of the Magic Violin (Water-colour Drawing). — 81. *N. v. d. Waay,* The Etcher (Water Colour). — 83. *G. Kuehl,* The Organist (Water Colour). — 85. *H. Unger,* Going Home (Water Colour). — 87. *R. B. Nisbet,* Landscape (Water Colour). — 89. *F. von Uhde,* On the Way to Emmaus (Pastel). — 90. *G. Schönleber,* On the Downs (Body-colour).

II. TEMPORARY EXHIBITIONS

The real Exhibitions of the Collection take place in Room D and are changed quarterly; so that a new Exhibition is opened as nearly as possible on January 1st — April 1st — July 1st — and October 1st. When these quarterly Exhibitions happen to be especially remarkable, printed catalogues are issued.

All new acquisitions are exhibited in Room B, usually for about a month, before they are added to the Collection. Important acquisitions of books and bound publications are exhibited in the two large Table-Cases in this room.

In the Ante-room C there are 25 frames containing Drawings by Modern Artists. Their contents are changed from time to time.

A large unbound Series of publications are exhibited in the frames on the Wall-Cases in Room A.

III. THE COLLECTION OF PRINTS etc.

All Prints etc. in the Collection will be handed to the public for inspection at the six tables in the first room, except on Sundays, Mondays and Public Holidays. Visitors

wishing to see any print or publication, should fill up an order form taken from the box to the left of the Entrance (adjoining the Officials' Desk) and hand it to the attendant in uniform. The name of the artist whose works are desired as well as the visitors own name and address must be entered on the form. Two tables are reserved for professionals in the Director's Room.

Some introductory knowledge of the subject may be gained from: *C. von Lützow's* "Geschichte der Deutschen Kunst, Kupferstich und Holzschnitt" (History of German Art, Engravings and Woodcuts); *F. Lippmann's* "Der Kupferstich" (The Art of Engraving); and *H. W. Singer's* "Geschichte des Kupferstichs" (History of the Art of Engraving). — In the two latter works the technical side of the subject is sufficiently explained; for more exhaustive exposition of this see *Wesseley's* "Anleitung zur Kupferstichkunde" (Introduction to the Art of Engraving).

The Collection is divided into five Departments:

Engravings, Woodcuts, Lithographs etc.
Illustrated Books.
Drawings.
Photographs and Works with photo-mechanical reproductions.
The Reference Library.

The most important Masters represented in the Collection are the following:

XV. Century: The Master of the Playing Cards (about 1445), Master E S of 1466 (more fully represented than in any other Collection: 124 prints), Schongauer, Israel van Meckenem, Master P W of Cologne (Round Game of Cards). The anonymous Italians, Mantegna, Nicoletto da Modena, Fogolino, Robetta, Mocetto.

XVI. Century: Niellos (very extensive Collection), Dürer, Holbein, Cranach, Floetner, Altdorfer, Barthel and Hans Sebald Beham, Aldegrever, Pencz, Burgkmair,

(Proof copy of the "Triumphal Entry of Maximilian." Hans Baldung Grien, Hirschvogel, Lautensack, Amman and Solis. — Jacopo de Barbari and Marcantonio and his School. — Duvet and Delaune. Dirk van Staar, Lucas von Leyden, the Wierix family and Goltzius.

XVII. Century: The Sadeler, Merian, Hollar, Ludwig von Siegen, Le Blon (Inventor of Colour-Printing, largest Collection in existence: 25 prints). — Ribera and Salvator Rosa. — Faithorne. — Callot, Bosse, Claude Lorrain, Morin, Edelinck, Nanteuil, Masson, Drevet. — van Dyck, Vorsterman, Cornelis Visscher, W. Vaillant, Seghers (very fine Collection of his rare Etchings), Rembrandt, Ostade, Berchem, Everdingen, Waterloo.

XVIII. Century: Chodowiecki, G. F. Schmidt, Bause and Dietrich. — Tiepolo, Canaletto and Raphael Morghen. — Bartolozzi, Hogarth, Mac Ardell, Watson and Smith. — Boissieu, Janinet (Colour-printed portrait of Marie Antoinette) and Demarteau. — Goya.

XIX. Century: Ludwig Richter, Menzel, Unger, Koepping, Krüger, Steinhausen, Thoma, Stauffer-Bern, Klinger (very good set of his etchings), Greiner, Geyger, Liebermann. — Whistler, Seymour-Haden, Legros, Strang, Short. — Méryon, Gavarni, Gaillard, Jacquemart, Bracquemond, Manet, Lunois. — Israels, Storm van's Gravesande, Zilken, Veth, Rops. — Fortuny. — Bloch, Zorn, Rohde.

The production of Bürkner's Dresden Woodcut School (after Richter, Pletsch etc.) are naturally particularly well represented, as well as the Dresden Engravers and Lithographers.

We also call attention to the Collection of Artistic Posters, and the Collection of Japanese Coloured Woodcuts.

The Drawings. The Collection comprises a great number of drawings by old masters, as well as by Modern

artists such as Ludwig Richter, Menzel, Feuerbach, Klinger, Greiner, Geyger, Liebermann and Thoma.

The **Photographs** are arranged according to Schools, and within these alphabetically. First of all there are copies of all the photographs after the pictures of the Dresden Gallery, and besides these a large Collection after paintings and drawings in other Museums.

There is also an important series of Gallery publications, such as of the Amsterdam Rijksmuseum (Hanfstaengl), the Behrens Collection in Hamburg, the Brunswick Museum, the Hague Museum (Hanfstaengl), and the Shack Gallery, and Schubart Collection in Munich etc. "Der klassische Bilderschatz" a series still in course of publication, as well as the publications of the Arundel Society are also worthy of attention.

Besides these may be noticed works illustrating the following artists: Dürer, Raphael, Rubens, several Publications on Rembrandt, then Boecklin, Burne-Jones, Lenbach, Menzel, Stuck, Thoma, etc.

Then the works of the Cologne School, the French School of the 18th Century, and so on. Photographs after drawings as for instance those of the British Museum, the Royal Cabinet in Munich, Publications relating to Dürer's and Rembrandt's Drawings etc.

The **Reference Library.** Besides technical works the Reference Library contains numerous artistic and popular scientific books.

ZOOLOGICAL ANTHROPOLOGICAL AND ETHNOGRAPHICAL MUSEUM

IN THE SOUTH WING OF THE ZWINGER

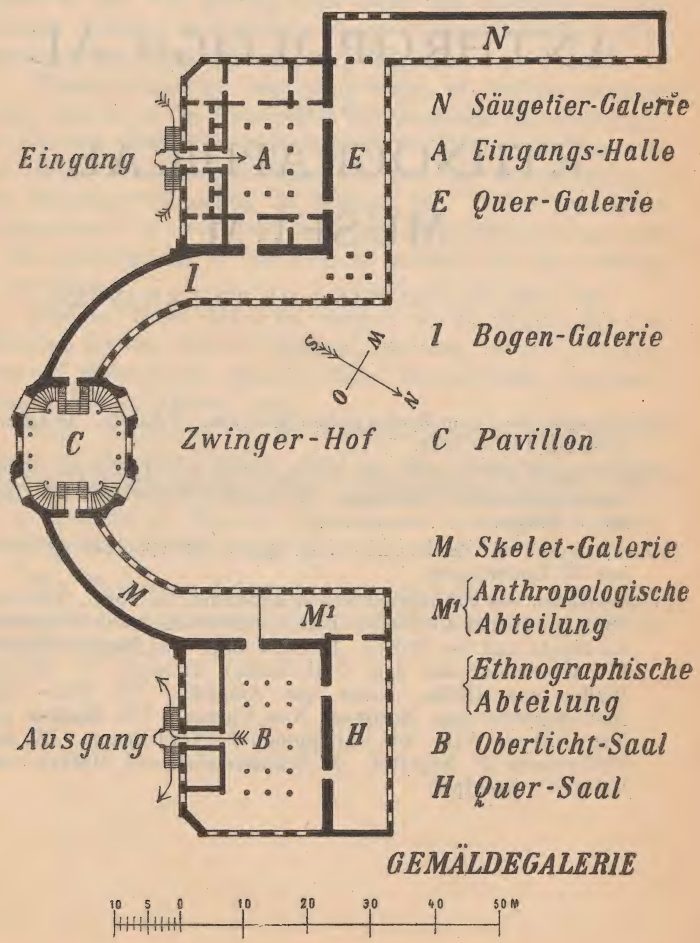
Mitteilungen aus dem Zoologischen Museum. 3 Bände. In Quart. Dresden 1875—1878.

Abhandlungen und Berichte des Zoologischen und Anthropologisch-Ethnographischen Museums. In Quart. Berlin 1887 fg. Bisher 5 Bände.

Abbildungen von Vogelskeletten. In Quart. Berlin 1879 fg. Bisher 21 Lieferungen.

Publikationen des Ethnographischen Museums. In Folio. Dresden 1881 fg. Bisher 10 Bände. I. Bilderschriften des Ostindischen Archipels und der Südsee. II, III. Jadeit- und Nephritobjekte. IV. Altertümer aus dem Ostindischen Archipel. V. Seltene Waffen aus Afrika, Asien und Amerika. VI. Holz- und Bambusgeräte aus Nordwest Neu Guinea. VII. Masken von Neu Guinea. VIII. Die Philippinen I: Nord Luzon. IX. Die Philippinen II: Negritos. X. Schnitzereien und Masken vom Bismarck Archipel.

ZOOLOGISCHES UND ANTHROPOLOGISCH-ETHNOGRAPHISCHES MUSEUM



The Elector Augustus, who reigned from 1553—1582, founded a "Cabinet of Art and Natural Curiosities"; but under the Elector Frederic Augustus I (afterwards King Augustus II of Poland), the "Natural Curiosities" were turned into a separate Collection and placed in the Zwinger on its completion in 1728. Professor J. H. von Heucher, Physician to the Court, was appointed Director. In the year 1755 there appeared "Short Notes on the Royal Museum of Natural Curiosities," 102 pages, 4vo, German and French, with ground plans, by Inspector Eilenburger. From 1776—1813 Dr. Titius acted as Director. In 1805 C. G. Pötsch published "A Short Description of the Museum of Natural Curiosities," 54 pages, 8vo, with a ground plan. From 1820—1874 Professor Reichenbach was at the head of the Collection; he published in 1836 "The Royal Saxon Natural History Museum; a Guide to its Treasures," 64 pages, 4vo. On May 6th 1849 during the Revolution the Museum was burnt down, and everything with the exception of a small portion of the birds perished. The Collection was however quickly reformed, so that by 1857 it was again of considerable importance. In that year the Cabinet of Minerals (now the Mineralogical, Geological and Prehistorical Museum) was separated from the Natural History Museum. In 1868 after the dissolution of the Academy of Medicine and Surgery in Dresden, a portion of the Academy's Anthropological Collection was added to the Zoological Collection, another portion being made over to the Collections belonging to the University of Leipzig. Since then this Department has been much enlarged, and in 1875 it was

increased by the addition of an Ethnographic Department; formerly ethnographical objects were exhibited in the Historical Museum. In the same year the Department of Botany was removed to the Royal Polytechnic, and since then the Museum has borne its present name.

A. DEPARTMENT OF ZOOLOGY

Entrance Hall

ANIMALS FOUND IN THE KINGDOM OF SAXONY

1–5. *Mammals.* Notice the Hamster, with filled cheek-pouches (2); the Dormouse nest (2); the white varieties (albinos) of the Roebuck, Pine Marten (1); of the Field and Domestic Mouse (3); the Lemming, the Mole, Hedgehog (4); and of the Hind (5). The Beaver (3) is no longer found in Saxony, the specimen being from the neighbourhood of the Elbe near the Northern frontier.

6–18. *Birds.* Here will also be found their nests and eggs, as well as in many cases the skeletons; the nests with natural green leaves. On the little maps the geographical range of the particular species is shown by different colouring; the summer haunts yellow, the winter blue, the fixed abode red. Up to the present time 281 species of birds have been observed with certainty in Saxony, against about 350 in the whole of Germany. (See 10 Yearly Reports from 1885—1894, of Ornithological Observers in the Kingdom of Saxony by Meyer and Helm. 1886—1896.) Notice the Rose-coloured Pastor (10), a kind of starling which only penetrates from the South-west as far as this very exceptionally, the last time in the year 1889; the Sand-grouse (17) which also seldom comes to us from Asia; it did so in 1863, and again in 1888. One of the largest birds found in Saxony, besides some Birds of Prey (11), and the Crane (16), is the Great Bustard (16), still frequent near Grossenhain.

19–20. *Fish.* Fifty-four species have been identified in Saxony. Sturgeon and Sheathfish or Wels, also from the Elbe; the Sturgeon very rare, the Wels throughout the year.

20–22. *Reptiles, Amphibians, and the Lower Forms of Animal Life.* The different shades of colour in the Common Adder should be noticed, as this very poisonous snake is often found in Saxony. The largest specimen is $^3/_4$ meter long. Further a large specimen of an Edible or Water Frog (21), caught in the Ostragehege near Dresden, which weighed $^1/_2$ Kilo (rather more than 1 English lb.).

23–26. *Insects.**) In the narrow Top-lighted Bays and Passage-Rooms are exhibited *Butterflies* and *Beetles* (the latter not yet completed) found in Saxony, some foreign insects, and (below) specimens of *useful and noxious insects.* To the right, cases illustrating the principle of imitation (Mimicry) of and protective adaptation to the colour and form of surroundings; as for instance the * *Walking Leaf* of Java, a tree-grasshopper which so perfectly resembles the leaves on which it is commonly found, that at first sight it can with difficulty be distinguished from them; similarly the Leaf-Butterfly, the Stick-grasshopper, and the Lithinus Beetle of Madagascar, etc. Adjoining, a Case with the *Silkworm* in different stages of transformation, and a Case of Beetles showing the variableness of form and colouring in one and the same species.

Table-case **36** (opposite). *Molluscs.* Up to the present time 130 species have been found in Saxony. Some *Pearl-Oyster Shells from the Elster* are exhibited here, among them irregularly formed shells, as well as some with embedded pearls and other irregularities in the Mother-of-pearl lining. The River Pearl-Oyster sometimes attains the age of 80 years. The returns of the Elster Pearl Fisheries of Saxony were

*) The extensive Systematic Collection of Insects will be found on the upper floor. Students can obtain permission to view it at any time by giving notice to the Official in charge of this Department.

never important, the largest yearly yield never having exceeded £75, and now only reaching £10 or so.

We now retrace our steps to the Entrance Hall, and go to the back of the Bird Cases:

27–35. *Domestic Fowls and Pigeons,* various breeds most fully represented; amongst them kinds no longer bred, therefore, so to say, extinct. Amongst the fowls, the Japanese Phœnix Fowl with much lengthened tail covert-feathers (single ones $2^1/_2$ meters long), as well as the pretty Japanese Dwarf Fowl are noteworthy.

COLLECTION OF MAMMALS †)

36–43. In the large Wall-case immediately opposite the Entrance, Antelopes, Deer, etc. A Chamois from the Alps, the Black Buck, and the Nylgai of India, both from Asia;—the Dama and the Harnessed Antelope, the Reid Antelope, the Pala, the Barbary Sheep, the Gazelle, etc. from Africa, and the strange white Saiga Antelope from Astrachan; a young Giraffe (one 4.80 meters high stands behind the Fish Case near 22); Chevrotains (Dwarf Musks), among them the Kanchil from Java; the Maned Stag and the Muntjac or Kidang, also from Java, etc.

Cross Gallery

44–46. Continuation of the Collection of Mammals in the Wall-case, which stands to the left in the neighbouring large Cross Hall looking on to the Zwinger Court. The **Anthropoid or Man-like Apes* are well represented; the black *Gorilla* (over 1.5 meter high) found in West Africa, North and South of the Equator. The black *Chimpanzee* from Tropical Africa, smaller, more graceful and more easily tamed than the clumsy Gorilla; also a female Chimpanzee about five years old, which lived for a long

†) The different coloured labels show the continent to which the particular animal belongs; white signifying Europe, yellow Asia, blue Africa, violet Australia, and green America.—The Geographical distribution (coloured red) of the particular groups of animals is shown on the small maps.—On the walls in different parts of the Museum will be found plates illustrating the structure of the animals.

time in the Dresden Zoological Gardens, and was called Mafoka. She was taken by many people for a Gorilla, and is still erroneously supposed by some naturalists to be a distinct species of Chimpanzee. The brown *Orang-Outan* (or Wild Man of the Woods), found in Borneo and Sumatra; male, female and young one. Lastly the Long-armed Monkeys or *Gibbons* from the East Indies.

Over this Case the skull of a * *Sperm-Whale or Cachalot* will be found; this Mammal sometimes reaches the length of 25 meters and the skull measures about $^1/_3$ of its entire length (see the Plates on the case). The Sperm-Whale is found in nearly all seas, but specially in the Tropics; and is caught principally on account of a valuable fat found chiefly in its head, called Spermaceti. It also produces the much esteemed substance used in perfumery called Ambergris. Its lower jaw contains teeth, and some of these are exhibited on the Pillar. This specimen was caught in 1575 at Tundern in Schleswig. Further, a complete skeleton of a *Rorqual or Fin-Whale* 16.7 meters long, and a 5.2 meters long lower jaw. Above on the wall hangs an oil-painting of the animal. This enormous beast, reckoned one of the Furrowed Whales on account of the furrows on its throat and stomach, is one of the largest Mammals (being only exceeded in size by Sibbald's Whale) and is sometimes 20 meters long and 100,000 kg in weight. It lives in the Northern Seas, but in its autumn wanderings visits more southerly latitudes, and occasionally the coasts of Germany. It is one of the swiftest swimmers known, outstripping even steamships in its speed. About every 90 seconds it rises to the surface to expel the air from its lungs, and this being highly charged with watery vapour forms a column of steam or spray; the creature then draws a fresh inspiration. Its food consists principally of herrings and other fish; 800 cod have been found at one time in the stomach of a Fin-Whale. It was formerly rarely hunted by the whalers, for compared with the Greenland Whale it yields but a small amount of blubber, and the whalebone

found in its upper jaw is short. Recently however, its flesh has been used very successfully in the manufacture of guano, for example by Svend Foyn at Tönsberg, who presented this skeleton to the Museum. The value of a Fine-Whale sometimes reaches the sum of £125.

Mammal Gallery

47. In the deep Case to the left some of the largest Mammals in the Museum are placed; amongst them the *Elk* from Courland, the *European Bison* which formerly spread over the whole of Middle Europe and further towards the East, but is now found only wild in the Caucasus, and is preserved in Lithuania; the *North American Bison* now almost extinct, the *Tamarao*, a small Buffalo from the Philippines, the *Anoa*, or Dwarf Buffalo from the Celebes etc.

48-54. Asiatic, African and American *Monkeys;* among them the Proboscis Monkey from Borneo (48). The *Lemuroidea;* amongst these the Lemurs, the Tarsier from the Celebes, Borneo, the Philippines etc. (53), the Diademed Sifakas, and the strange long-fingered Aye-Aye of Madagascar, the Flying-Lemur from Java and the Philippines (54) etc.

55-60. *Carnivora or Beasts of Prey.* The Felida or Cat Tribe, with the Bengal Tiger, Panther, Snow-Leopard or Ounce, the Dwarf Cat from the East Indian Archipelago (55), the Caracal (56), the Hunting-Leopard or Cheetah, Puma (57), the Wild Cat of Europe, the Serval (58) among others. The Canida or Dog Tribe, with the Ajak or Wild Dog of Java, the Arctic and Grey Fox (57-58) etc.; the Hyena, the Marten (59), Civet Cats, Badgers, Cercoleptes or Kinkajous, Raccoons, Otters (60). Further the *Fin-footed Carnivores* (59-60); the Fur Seal from Alaska, which furnishes the valuable fur called sealskin; the Hooded or Greenland Seal, etc.

61-62. *Bats*; and *Insectivora* or Insect-Eaters.

63-65. *Rodents* or *Gnawing Animals;* as, Hares, Capybara or Water Pigs, Marmots, Porcupines, Guinea Pigs,

Jerboas, the rare Bark-eating Rat from the Philippines, Squirrels, Agoutis, Mice, Rats, etc.

66–67. *Swine.* Among these the rare Babirusa from Celebes, the *Hyrax* and the *Tapirs.*

68. *Edentata* (without front teeth, in a few forms the teeth being entirely absent): Sloth, Anteater or Antbear, Aard Vark or Earth-pig, Pangolins and Armadilloes.

69–70. *Marsupiala or Pouched Animals,* and *Duckbills*: Opossums, Banded anteaters, Dasyures, Phalangers, Bandicoots, Kangaroos, Wombats; the Duckbilled Platypus or Water Mole, and Echidnas.

SHELLS

Now return and look at the Shell Cases.

Table Case **1.** *Coat-of-Mail Shells or Sea Woodlice.* Chitons with eight shelly plates overlapping one another like tiles; representing the transition forms between Worms and Molluscs.

Prosobranchs. *Limpets,* and amongst these the Edible Limpet. *Rhipidoglossa,* as for example Slit-limpets or Slit-lips, and Ear-Shells or Ormers, living in all the seas of Torrid and Temperate Zones, and some yielding beautiful Mother-of-Pearl. They are vegetable-feeders, like the following.

Table Case **2.** *Topshells,* amongst these Rotella vestiaria, formerly used for buttons. The opercula of some of these species were formerly used by apothecaries.

Table Case **3.** *Helicinidae,* confined to the tropical continents.

Table Case **4.** *Taenioglossa*: The Cyclostomidae, which live on land, and the *Rissoa;* further *Apple-snails* from the fresh waters of the Tropics, *Marsh or River Snails,* especially from the Northern Hemisphere; amongst these the Paludina vivipara (or Common British River Snail), which brings its young living into the world, and also occurs in Germany.

Table Case **5.** *Melaniidae,* from the fresh waters of all warm countries. Further, entirely marine animals like

the Xenophoridae or *Carrier-shells,* which have the strange habit of cementing stones, pieces of coral, and fragments of other shells to the exterior of their own. From this habit they have been named "Conchologists" or "Mineralogists", according to the kind of material chosen. Also the carnivorous *Solaria* or *Perspective-shells, Violet-Snails,* and *Wentle-traps;* amongst the latter, the True Wentle-trap or Scalaria Pretiosa, formerly highly prized, and a single specimen fetching as much as £40.

Table Case **6.** *Worm-shells,* with irregular coverings; *Naticas.*

Table Case **7.** *Cowry-shells,* amongst these the Money-cowry, a small yellow species used in Africa and the East Indies in exchange (up to 80 cowries = $^1/_4$ d.). The ordinary Tiger-Shell, or Tiger-Cowry, and the rare Aurora-Cowry, etc.

Table Case **8.** *Wing-shells* (living mostly on dead marine animals). Amongst these Fountain Shells, frequently used for garden borders.

Table Case **9.** *Horn-shells* (vegetable feeders). *Telescope-* and *Trumpet-shells.* The largest species of the latter used by the ancient Romans, and still now by some savage tribes as trumpets.

Table Case **10.** *Tun-shells,* amongst them the largest shell of the Mediterranean; they possess the curious property of being able to emit fluid containing muriatic and sulphuric acid, when provoked. Helmet-shells, amongst these the *Cassis rufa.*

Table Case **11.** *Stenoglossa. Purple Shells,* among these the Murex brandaris from which the Ancients manufactured the celebrated Tyrian purple dye. (1 lb. of purple wool was sold for about £30 in the days of the Emperor Augustus.)

Table Case **12.** *Triton's Shells* or *Whelks* and *Columbellidae,* amongst these the Common Whelk a frequent inhabitant of the North Sea, which lives specially on bivalves. *Fasciolariidae.*

Table Case **13.** *Spirals;* amongst these Semifusus colosseus, one of the largest Shells known. *Mitres,* among them the Papal-mitre.

Table Case **14.** *Volutes,* chiefly from the tropical seas; amongst them some of remarkable size. *Harp-shells.*

Table Case **15.** *Conidae* or *Cones* comprising about 400 distinct species, some beautifully marked. For example Cylindous textilis, the Map-shall.

Table Case **16.** *Slit-lips,* and *Screw-Shells.* The Heteropods or Nucleobranchs are represented by the voracious *Carinoriae* which feed on fish, crabs and jellyfish.

Opistobranchs (all inhabitants of the sea). *Actaeons, Tornatidae, Scaphandridae, Bubbleshells, Aplustres, Philines, Sea Hares, Pleurobranchs, Umbrella-Shells,* and *Cavolinae.*

Close to these a *Giant Clam,* which is 1 meter long, and weighs $147\frac{1}{2}$ kilogrammes.

The Collection of Shells is continued in Table-cases 17–24 in the Cross Gallery, and in Cases 25–35 of the Bow-Gallery; commencing here with Bivalves. We shall however not go further into details, as this part of the Collection is still in process of arrangement.

Cross Gallery

*COLLECTION OF BIRDS' NESTS (71–86)

The Nests are without any exception natural; this should be specially noted, as they are often taken for artificial ones. The plants too are natural, only coloured. Notice:

71. A remarkable Crow's Nest (Corcorax) from Australia, made of clay.

72. The Nest of the sea-blue Kitta from Java.

75. Several Tailor-bird's nests, built among leaves, the edges of which are fastened to the nest by threads spun by the bird itself; Warblers' nests, built amongst reeds or leaves.

76. Nest of the Syrian Nuthatch, built in a little cavity of the rock, to which is fastened a funnel fashioned from clay and asses' excrement.

77-78. Hanging nests of the Honey-suckers; the dainty nests of the Flower-peckers; beneath a Waxwing's nest from Lappland.

81. The hanging nests of the American Cassicus and Troupials, Swallows' nests, the Edible Nest of the Collocaliae or Edible-nest Swift. This little bird fashions the nest from its saliva; it is said that in China 25 Million such nests are eaten yearly, their value being about £ 800,000!

82. The mud nest of the Brazilian Oven-bird.

83. Nests of the tropical Finches, amongst these nests of the Amadina maja of Java, which are built amongst the stalks in the rice-fields, the bird doing great damage to the crops; nests of the American Blue-bird.

84 and **85.** The nest of the Eiderduck; about 25 nests yield 1 kg of down. Nests of the Weaver-bird; one is divided in order that the formation of the inside and especially the breeding-chamber, may be seen.

86. Pigeons' nests, simply built.

BIRDS. (87-119, 144-161, 170-217)

The Exhibition of this Collection could not be carried out systematically, as light and space had to be taken into consideration in the arrangement.

87-88. * *Collection of Young in down* and a row of glasses containing 18 stages in the development of the chicken in the egg, from the fourth to the twenty-first day.

89. *Trogons,* with soft, shining plumage, often a magnificent red and metallic green. The most beautiful of these is the Quezal of the ancient Mexicans, who wore its feathers as ornaments. *Motmots, Bee-eaters*, Old World *Ant-thrushes* or *Pittas*, some very beautifully coloured.

90. *Nightjars* or *Goatsuckers;* among these the Fork-tailed Nightjar, the Standard-winged Nightjar, the Great Nightjar; *Swifts,* and *Hoopoes.*

91-93. *Woodpeckers*; amongst them the pretty American Flickers, Colaptes and the Wrynecks.

Pigeons. (94-98.) More than 400 species are known.

94. Ring-doves, Rock-doves, and Green Pigeons.

95-96. The brightly-coloured and sometimes beautifully-marked Painted Pigeons from the East Indian Archipelago and the South Seas; the large and frequently bright-plumaged Fruit Pigeons, amongst these the large white Dove, feeding chiefly on nutmegs; the Bleeding-heart Dove from the Philippines.

97. Turtle- and Cooing-Doves.

98. The Long-tailed Pigeons, the magnificent Pheasant-Pigeons from New Guinea, the Nicobar Pigeon with its glossy plumage and long hackles, the Bronze-winged Doves, the large Crowned Pigeons from New Guinea etc.

* *Parrots.* (99-105.) Of these more than 500 different species are known:

99. *Broad-tailed Parrots,* amongst them the Tabuan Parrot, the beautiful Grass Parrakeet, the tiny *Love-birds* or *Hanging Parrots,* so-called because they hang like bats from the perch head downwards, sleeping and often feeding in this position.

100. The Bushriggar or Warbling Grass-Parrakeet, the white *Cockatoos* with their coloured crests; the beautiful Ring-necked Parrakeets, which were known in Europe by the Ancients; and the smallest of all, the Pigmy Parrots of New Guinea.

101. The bright-coloured *Lories* or Brush-tongued Parrots, which feeds only on soft fruits; specimens of the most beautiful of the 70 or so, species of the Family: for example the Arfac Parrot of New Guinea.

102. The American Species: the *Aras,* or Red and Blue Macaws, often kept in confinement; the *Conures* and, *Sparrow-parrots, Amazon Parrots,* etc.

Opposite, behind the Piers:

103. *Eclectus-parrots*, the male of a beautiful green, the female a beautiful red; a rare anomaly in the Bird Kingdom, in which the sexes are generally either alike, or the plumage of the female is dull, whilst that of the male is brightly coloured. The young of this Eclectus Parrot are, according to sex, either red or green when hatched.— The *Racket-tails* from Celebes and the Philippines, with the middle feathers of the tail curiously lengthened.

104. *Lories* (continuation of 101) with their splendid plumage. The White-rumped Lory, the Sparkling Lory, and many others.

105. A number of the rarest species of Parrots: The largest of all, the *Black Cockatoo* from New Guinea, a very strange-looking bird; the little *Australian Ground Parrakeet*, which resembles a pheasant; the African *Grey Parrot*, the cleverest of all parrots in confinement; amongst these one spotted with red, an abnormal variety. The *Nestors* of New Zealand, nearly extinct; one species of Nestor, the Kea, has since the introduction of sheep into the Islands taken to sucking their blood. The strange *Owl Parrot* of New Zealand (the Kakapo of the Maoris), with stunted wings, which lives in the hollows of trees or rocks, and is now also nearly extinct. Lastly the fine black and red Pesquet's Parrot of New Guinea.

Now look at the Wall Cases of the Cross Gallery.

106-111. *Peafowl*, *Pheasants*, *Bob-whites*, *Megapodes*. Notice the Ocellated Turkey, the wild Javan Peacock, the Peacock-pheasant of India, the Argus Pheasant of Sumatra and Borneo, with shaded eyes in its plumage which look like balls lying in holes, as Darwin remarked; the Bulwer Pheasant from Borneo, blue with a white tail; the Eared Pheasant, the Amherst Pheasant, the Impeyan Pheasant, and the Ringed Pheasant, etc. Wild Fowls, noteworthy as the ancestors of our domestic fowls. Megapodes, interesting on account of the manner in which they hatch their

young; these birds cast up often extensive mounds of earth and leaves, and in these they place their eggs, which are hatched by the warmth developed there. The Moleo of Celebes, which often deposits its eggs in the neighbourhood of warm springs; then the Hoactzins and the Currasows.

112-114. * *Capercailzies*, and *Black Grouse,* well represented; also hybrids between the Blackcock and Capercailzie. Other abnormities; for instance hens with cocks' feathers, etc. (See the plates on the Piers.) Then the *Prairie Hens* with the Heath Hen, Francolins, Partridges, Red-legged or French Partridges, Sand-grouse, Californian Quail, the Rush-quails, and Common Quails.

Bow Gallery

** BIRDS OF PARADISE (115-116)

These are placed beyond the Parrot Cases opposite the windows, and are gems of the Collection. The Bird of Paradise is only found in New Guinea or the neighbouring islands, and of the 88 species already known, nearly everyone is distinguished by special form and colouring in the ornamental feathers on the head, neck, shoulders, breast, flanks, or tail, to an extent almost unparalleled among birds. The Bird of Paradise is nearly allied to the Crows, from which it is distinguished almost solely by its splendid plumage. This beautiful colouring however is confined to the male, the female bird being dull-hued. Most of the latter specimens will be found in the upper parts of both Cases.

115. The Queen Carola, d'Alberti's Bird of Paradise, the Six-rayed and Twelve-wired, the Bare-headed, the Golden-winged, the King Bird of Paradise, the Regent Bird; and the Bower Bird, so-called from the bower which he builds for a play-ground; (an example will be found on the table in front of the window). The eggs are laid in a special nest near.

116. The true Birds of Paradise with yellow, orange, red and blue ornamental feathers; amongst these the Papuan, the Emperor William's, the Empress Augusta Victoria's, Raggi's, and the Crown Prince Rudolf's Bird of Paradise; then King Albert's with the strange ear-feathers; the Black Bird of Paradise with the striking ruff, the Standard-winged; also Elliot's and Meyer's Birds of Paradise, as well as the Gorget Paradise Bird or Paradise Magpie.

*HUMMING BIRDS (117-119)

Some 450 different species are known, the largest the size of a Swallow, the smallest scarcely bigger than a humble-bee. Their forms are often so strange, and their colouring so magnificent that language has almost been exhausted to find them names, such as, Sun-angels, Wood-stars, Comets, Coquettes, Fairies, Wood-nymphs, Rainbows, Brilliants, etc., etc., and in describing their colouring the following words have been used: Topaz, Amethyst, Beryl, Emerald, Ruby, Saphire, golden, fiery, glittering, iridescent etc. In certain lights they seem to be shining by electricity. It is difficult to draw special attention to single ones, as nearly all are remarkable.

117. On a level with your head, the Thornbills, Langsdorff's Thorn-tail, the Wood-stars among the smallest; the Racket-tailed Humming Bird or Loddigesia, with the peculiarly lengthened tail-feathers; the Blue-tailed Sylphs and Sappho Comet. Last row but one: the Fiery-tailed Avocet, the Ruby and Topaz; on the ground: the Visor-bearers. To the left at the beginning of a row, a Humming Bird in the jaws of a bloodsucking Bird-spider.

118. *Continuation of the Humming Birds* showing further diversity; notice too the very differently formed beaks.

119. *Humming Birds' Nests,* unrivalled for their daintiness and elegance.

The contents of the other free-standing Cases in this Gallery are as follows:

REPTILES, AMPHIBIANS, FISH, AND LOWER FORMS OF ANNIMAL LIFE

120–121. *Lizards and Tortoises,* preserved in spirit, as well as stuffed specimens.

122–126. *Crocodiles, Snakes;* Poisonous Snakes (126), amongst these the Cobra, and the head of the American Jararaca with its poison-gland and poison-fang.

127. *Frogs* and *Toads;* amongst these the strange Surinam Toad from South America, which carries its young embedded in the skin of its back; also *Salamanders.*

128–133. *Fish,* preserved in spirit as well as stuffed specimens.

134–135. *Crustaceans,* preserved in spirit and dried.

136. *Molluscs* and *Bryozoa,* ditto.

137. *Worms* and *Holothuria* or *Trepangs,* ditto and models.

138. *Echinoderms,* ditto; Starfish, Sea-urchins etc.

139. *Sponges,* ditto; amongst these the Siliceous Sponges, *Jelly Fish, Medusae,* Polyps. Some modelled in glass.

140–141. *Corals.* On the wall by the window a beautiful example of the *Venus' Fan,* Rhipidogorgia flabellum, from the Moluccas.

142–143 (Small Case). *Nests of Insects;* also the stages of development of the White Ant or Termite, and of the Bee; Spiders, Wax models of Mites, Scorpions, Myriopods etc.

CONTINUATION OF THE COLLECTION OF BIRDS in the Wall-cases of this Gallery.

144–145. *Types of the Collection of Birds* in this Museum; that is to say those first specimens which have been named and described as new species. These have a special scientific value, as in doubtful cases they are used in comparison in the determination of species, and they are therefore guarded from the bleaching effects of continual exposure to light upon their colours. There are among them some very beautiful and rare birds, for instance Crown Prince Rudolf's and Crown Princess Stephanie's

Birds of Paradise, and Riedel's, Stella's and Wilhelmina's Parrots.—Further (145) *Birds which are extinct or in process of extinction,* as for example the *Great Auk* which was completely exterminated by the middle of this century (a specimen was sold by Auction in London in 1895 for £350); near this the cast of an egg (a real egg fetched 300 guineas at an Auction in London in 1894). The *Takahe* from New Zealand; it is not certain whether this bird still exists in inaccessible parts of the interior of the country; the *Thin-billed Nestor*, also from New Zealand; and the *Labrador Duck,* both completely exterminated. In process of extinction; the *Passenger Pigeon, Imperial Woodpecker* and *Carolina Parrot* all from North America; the Hook-billed *Didunculus,* a Ground Pigeon from Samoa; the *Moho* from the Sandwich Islands, of whose ornamental feathers the royal mantles were made, etc.; further, feathers from the Moa, a gigantic bird of New Zealand, which was probably not extinct before the beginning of this century.

146. *Vultures;* for example the Condor (one of the specimens killed at a height of 4,300 meters), the Turkey Buzzard, the King Vulture, Egyptian or Scavenger Vulture, the Cinereous Vulture, the Griffon Vulture, the Sociable Vulture, etc.

147. *Harriers* and *Gos-hawks.* Also a Griffon Vulture on outstretched wings. Caracaras and the remarkable Secretary Bird.

148. *Hawks* and *Buzzards.* Above Buzzards, below Gos-hawks and Sparrow-hawks, with the beautiful Lophotriorchis doriae from New Guinea.

149. *Buzzards* and *Eagles.* Below amongst others, the Harpy Eagle of South America, the strongest of the Birds of Prey; near it the smaller New Guinea Harpy Eagle. The large group of Eagles begin with the Bearded Vulture or Lämmergeier.

150-151. *Eagles.* 150: Above, Serpent-Eagles, in the centre Hawk-eagles, beneath typical Eagles.—151: Sea Eagles, Brahminy Kites, etc.

152. *Falcons, Kites,* etc. Above to the right, Swallow-tailed Kites, in the centre Crested Falcons; below Falcons, amongst others the Pigmy Falcons, the smallest representatives of the diurnal Birds of Prey.

153. *Typical Falcons, Ospreys.* Above Peregrine Falcons; in the centre Iceland and Greenland Falcons, the favourites in falconry, and Kestrels; below, the isolated group of the Ospreys.

154–155. *Owls.* Above Barn Owls; in the centre Brown Owls, and Eared Owls; below Snowy Owls, and Eagle or Horned-owls.

156–157. *Cassowaries, Ostriches, Kiwis,* and *Tinamous.*

158–159. *Bustards, Plovers, Sheathbills,* and others.

160–161. *Cranes* and *Trumpeters.*

The Staircase

162–169. Horns of Antelopes and Cattle.

Pavilion

CONTINUATION OF THE COLLECTION OF BIRDS

170–171. (On the left.) The *Tits* well represented.

Table Case **37.** (Next to the above-mentioned.) A small collection of the *Eggs* of various Birds, Reptiles and Fish. (The Systematic Collection of Eggs is open to students on application.)

LEFT (OUTER) SIDE

172–173 (opposite). Hornbills.—**174.** Crows.—**175.** Jays, Orioles, Drongos. — **176.** Caterpillar-eaters and Flycatchers. — **177.** Cuckoo-shrikes and Warblers. — **178.** Thrushes, amongst others. — **179.** Thrush-like forms and Wrens. — **180.** Babblers. — **181.** Shrikes, Tree-creepers and Nut-hatches. — **182.** Sun-birds, Honey-eaters, Flower-peckers. — **183–184.** Kingfishers, Chatterers, Rollers, Broadbills.

LEFT (INNER) SIDE

185. Honey-eaters, Swallows. — **186.** Wagtails, Sugar-birds, American Wood-warblers. — **187.** Troupials, Grackles,

Tanagers. — **188.** Finches. — **189.** Starlings, Swallow-shrikes. — **190.** Tyrant-birds, Weaver-birds, Larks. — **191.** American Tree-creepers, Lyre Birds, with beautiful tails formed exactly like a lyre, Ant-thrushes, Japacolos. — **192.** Cuckoos. — **193.** Jacamars and Plaintain Eaters, Puff-birds.

RIGHT (INNER) SIDE

194. Geese, Horned Screamers. — **195.** Rails. — **196.** Water-hens. — **197.** Snipes, Shore-birds. — **198-199.** Spoon-bills, Ibises, Storks. — **200, 201.** Herons. — **202.** Snake-necks or Darters.

RIGHT (OUTER) SIDE

203-204. Pelicans, Frigate-birds. — **205.** Terns. — **206-207.** Sea-gulls, Petrels. — **208.** Guillemots, Auks. — **209.** Grebes, Penguins. — **210.** Spiny-tailed Ducks, Divers. — **211-213.** Ducks. — **214-215.** Geese, Swans, Flamingoes.

WALL CASE (OPPOSITE)

216-217. Painted Finches and Rice-birds.

WALLS

218-221. Plates illustrating the *development of the feathers* of a bird.

222. (In the *corner to the left* of the staircase which leads to the Skeleton Gallery.) A Model of a genealogical tree on Professor Fürbringer's System, showing the *Descent of Birds,* constructed by Dr. Sharpe of the British Museum.

223. (In the *corner to the right* of the staircase.) A white Domestic Duck, showing the different parts of the body and plumage; also the wings of a Rook, from which the median and lesser coverts have been removed in order to show the connection between the primary coverts and the remiges.

STAIRCASE

224-230. Antlers, amongst them two * *Reindeer Antlers* of unusual size. (One of the most splendid collections of Antlers may be seen in the Royal Castle of Moritzburg, a few hours distant from Dresden.)

At the end of the stair-case a pair of Elephant's Tusks from Africa, weighing 93 kg.

Skeleton Gallery

SKELETONS

To the left of the entrance, standing alone, the skeleton of a *Giraffe.*

FREE-STANDING CASES

231–232. *Fish,* amongst these, the Sea-devil; specimens of the saws of the Saw-fish; the skeleton of a Pike-perch divided into separate parts, etc.

233–234. *Reptiles* and *Amphibians.*

235–238. *Birds.* Amongst these, the extinct Great Auk from the Northern Seas, (see the bird and a cast of its egg in the Bow Gallery, Case 145): and the Takahe of New Zealand (235), also extinct; (see the bird as above, Case 145). Also a cast of the skeleton of the Dodo of Mauritius, also extinct; behind, there is a picture of this bird. The skeleton of the Didunculus, a hook-billed ground-pigeon of Samoa (236), which is likewise commonly supposed to be in process of extermination: (see the bird in the Bow Gallery, Case 145).

239. *Marsupials, Edentata, Rodents.*

240. *Pigs,* amongst these the Babirusa of Celebes and Buru.

241. *Cats* and *Dogs.*

242. *Lemuroidae,* (the Tarsier from Celebes, the Aye Aye of Madagascar), Seal, Walrus-skull, etc.

243–244. Skulls of *Ruminants.*

WALL CASES

245–246. An East Indian Python, 5 meter long; the Asiatic Crocodilus biporlatus, Turtles, etc.

247–248. *Skeletons of Birds.* Storks, the Flamingo, Spoonbills, the Kiwi or Apteryx of New Zealand, Ostrich and Cassowary; further the remains of a gigantic New Zealand bird, the Moa, which was exterminated in the beginning of

this century; (see in the Bow Gallery, Case 145, some feathers belonging to this bird). Cast of the leg of a gigantic bird from Madagascar; also casts of its eggs; the contents of one equalling 6 Ostrich's, 150 Hen's, or 50,000 Humming Birds' eggs. Casts of the eggs are placed here in order to give an approximate idea of the size of the bird.

249–252. *Ruminants,* as the European Bison, the North American Bison, the Celebes and Mindoro Buffalos. (See these animals in the Mammal Gallery, Case 47.)

253–254. *Ungulata* or Hoofed Animals, as Horse, Antelopes, Goats, etc.

255–256. *Pachyderms,* as the Tapir and Rhinocerous, the Hippopotamous, (skull and an abnormally formed tooth). Skull of an Elephant from Sumatra.

257. *Sirenia* or Sea-Cows; as *Steller's Sea-Cow (now extinct), Duyung, Manatee, etc.

258–259. **Anthropoid or Man-like Apes,* well represented.

WINDOW TABLE CASES

Table Case **38.** Photographs of the human hand and foot, of Mammals, Batrachians (Frogs and Newts), Reptiles, and of Fish, taken by means of the *Röntgen Rays.*

Table Case **39.** *Disarticulated skeletons* of the European Fresh-water Tortoise, and of the Bull-Frog.

Table Cases **40–44.** *Skulls of Mammals.*

Table Case **45.** *Skulls of Monkeys.* For comparison with the Anthropoid Apes, a cast of the crown of the skull of the Neanderthal-man is given; and a cast of the crown of the skull of the Pithecanthropus erectus, a fossil Link between apes and man, discovered in Java (1891) by E. Dubois; also several other casts.

Table Case **46.** Casts of *Brains* (partly of the interior of the skulls of animals).

B. ANTHROPOLOGICAL DEPARTMENT

(Together with the Ethnographical Department)

Taken in its proper order, the *Anthropological Collection* (Human skulls and skeletons, busts, etc.) follows that of the Anthropoid or Man-like Apes. There are however only a few Cases on view for the general public; the chief portion of this Collection, being designed only for students, cannot be seen except by special application to the Official in charge.

260-262. *Busts and Heads of various races.* Brown and black inhabitants of the South Seas, North American Indians, African Negroes; the aborigines of Australia, and also of Tasmania; the latter now extinct. These painted casts are taken partly from living, partly from dead subjects; the latter mostly with open eyes.

263-264. Ditto, (but not coloured) *Plaster busts and heads of celebrated persons*; part of this Collection belonged to the Phrenologist Gall (whose bust is shown), and was formerly in the possession of his contemporary Carus in Dresden.

Behind the Curtain: only to be seen by special application:

FREE-STANDING CASES

265. Plaster casts of the heads of the *Insane, Idiots, and Criminals.*

267. *Pathological Skulls,* or other abnormities.

268. A series of skulls representing the *stages of development,* from an unborn infant to that of a man said to be 130 years old.

Near this, a Case containing *Anthropological Measuring and Drawing instruments.*

269-273a. *Skulls of various Races.* New Guinea and surrounding Islands, as well as the Philippines richly represented. Particularly among the American skulls, many *artificially deformed* ones; (the unnatural custom of altering the shape of the heads of children is found all over the

world). Then a series of *ornamented skulls,* from Borneo, the Solomon Islands, New Caledonia and New Guinea; such are preserved as trophies and memorials by some savage tribes. Some dried heads with the skin from Luzon, and Timor, — also from New Zealand, (on this the Tattoo marks being still visible). Two shrunk and ornamented heads from Peru and Ecuador, from which the bones have been removed.

WALL CASES

274. *Skeletons* of various races, skulls, plaster busts and casts of the human brain with *Gall's phrenological designations,* which however have no scientific value.

275-277. Skulls of Europeans, partly from tombs.

277-278. Skulls from Luzon, in the Philippines.

WINDOW TABLE-CASES

Table-Case **47.** Plaster Casts of *Brains* (partly of the cavity of the skull).

Table-Case **48, 49.** Specimens of the *Hair* of various races.

There are about 2000 skulls in the Anthropological Collection.

C. ETHNOGRAPHICAL DEPARTMENT

The Ethnographical Collection serves the purpose of illustrating the state of civilization, the manners, customs and relations of those nations which have not inherited or fully taken part in the ancient civilization of the Mediterranean; for this purpose specimens of household utensils, tools, weapons and implements used in war, fishing, agriculture and the chase, as well of dress and ornaments, with objects of worship both ancient and modern, are exhibited.

The following civilizations are excluded on principle:

the pure Semitic (excl. of the Arabic), the Classical (or Greek and Roman), the civilizations of Asia Minor and of Modern Europe; the latter comprising Indo-Germanic nations and the Turks, Magyars, Finns, etc. belonging to the Mongolian Race.

On the whole the Collection is arranged geographically; the study of Ethnography pre-supposing some knowledge of Geography. Maps in various places serve for general guidance; whilst in nearly every Case there is a small map of the World (or a part of it), on which the territory of the particular people is marked in red. Ethnographic maps and photographs provide for the further requirements of the public.

Inner Lateral Gallery (Top-lighted)

279a (to the right). **Corea.** Background: Silk Temple-Curtain from *China.*

279b. Mongolia: Royal Mantle of yellow silk; caps belonging to the Lamas and others; among them a large, yellow Praying-cap belonging to the Gélugpa Lamas; Vessels belonging to Lama Temples; knives, fire-making implements and utensils for food, stirrups, flutes, girdle-pendants. **Volga Mongolians** (Kalmucks): Utensils from a Buddhist temple on the Steppes of Astrachan: Banners with sacred representations, pictures, long trumpets, shrines of Saints, altar with silver vessels, etc.; amulets, prayer-rolls, rosaries, etc. The inhabitants of Mongolia (East Mongols), and the Kalmucks form one branch of the Mongolian race. In the 17th century a considerable number of the latter tribe wandered into the Steppes between the Ural and the Volga, where they live at the present day. Both are followers of Lamaism, that branch of Northern Buddhism which has its principal seat in Thibet, and whose head is the Dalai-Lama of Lha-sa.

279c. China (continued in Case 280, 364, 365): Among other things a model of a ship for the Festival of the Dragon.

280. China: Figures in soap-stone (see also Case 365), enamelled metal (partly Cloisonné Enamel), etc.

281a–c. British India: Among other things engraved brass vessels from *Moradabad*, some silvered and enamelled in black; a yellow cotton garment, in old times worn by officials, from *Bengal*; shoes, books and manuscripts, paintings. **Bhotan** (in the North East of British India, peopled by the Bhotians, a race of Thibetian origin): cloths, pouches, baskets, sword, knives, bellows, etc.

282. Assam (North East British India) and border territory: Figure in the costume of an *Angami-Naga-Warrior*. Objects belonging to the nearly-related *Daphlas, Miris, Abors* and *Mishmis* of the North, the *Garos, Khassias* and *Nagas* of the Centre, and the *Khamtis* and *Singphos* of the East; of which the two latter belong to the Shans or Thais whose most important representatives are the Siamese; the others are related to the Burmese, except the Khassias, an isolated tribe: hats and fur caps, baskets, lances festooned with coloured hair, shields, bows and arrows, quivers, swords and knives, ornaments, girdle of red rattan resembling the tail of a cray-fish, domestic utensils, garments and clothes, etc. **Burmah** (Further India): Lacquered fruit-bowl and boxes, manuscripts in Pali-Burmese. Continuation of Further India in 341a, 367, 368.

283–284. Giliaks (on the shores of Northern Saghalien and the mouth of the Amoor): Articles of clothing, amongst them fur costumes, a mantle made of fish-skin with blue patterns sewn on, hat, fur cap, girdle with appurtenance; dishes, carved spoons; drum; spear, bow and arrows; nets, hooks, harpoon; models of sledges, boat, winter and summer dwellings, burial, etc.

285. Ural-Altaians (exclusively Mongolians), **Iranians**: Mantle made of fish-skin and shoes belonging to the *Goldens* on the Amoor; fur costume of the *Lamutes* on Sea of Okhotsk; bows of the *Tungusks* in Eastern Siberia; fragments of stone axes and clay vessels etc. from the Sidimi Bay near Wladiwostock; sorcerer's drum from

Lappland; shoes from *Afghanistan,* and the *extreme South of Russia in Asia;* bronze dish with Cufic and Arabic inscription from *Persia* (about A. D. 1500), etc.

Cross Hall

*EAST-INDIAN ARCHIPELAGO AND THE SOUTH SEAS

The East-Indian Archipelago (Indonesia, Malaysia), belonging chiefly to the Netherlands, extends from Sumátra eastwards as far as New Guinea, to the North as far as Formosa. Its western parts are inhabited (with the exception of the Negritos of the Philippines) by brown Malays, and its eastern portions by a black race, the Papuans or Melanesians. Further east are numerious groups of islands scattered over the South Seas far towards America, and when not independent belonging to Germany, England, France or Spain. These groups contain peoples of various races, which are, however, so intermixed that in many cases it is difficult to classify them separately. They are divided into Melanesians, Micronesians and Polynesians; the latter are allied to the Malays; whilst the Melanesians like the true Papuans of New Guinea are negroes, and the Micronesians more or less a mixture of both. Many problems are still waiting to be solved regarding their descent, their affinity and their migrations. The religion of all these peoples, when not Christian, Mahommedan (as in Indonesia), or Hindoo (as in Bali), consists more or less in the worship of ancestors, spirits and divinities, which is called Fetishism. Everything is believed to possess a soul, and the soul can leave the object which it inhabits. The designation "heathen" is only applicable to these peoples in the sense that they are not followers of the religions of the western nations, and is useful on account of its brevity; ethnographically it were better avoided.

286-288 (to the left). **The Philippine Islands,** Spanish possessions (Continuation 296-297 and Table Case 51).—286. From the *Tagals of Luzon:* Models of ships and

fishery-models; hats, mats, garments made of pine apple and banana fibre (abacá); spinning-wheel, implements for milling raw cotton etc. On the top of the Case: Model of house and bridge from Manila. — 287. From the *savage tribes of North Luzon* (see especially 296–297): Models of houses. From the *Negritoes of Luzon* (a small race of negroes who live in a wretched manner scattered over the country; they are, as far as we are aware, the aborigines of the islands, the Malays being later-comers): Bows and arrows, some resembling harpoons, aprons made of beaten bark, combs, ankle-rings made of the bristles of the wild boar, bracelets made of fruits and sweet-smelling herbs, etc. From the **Mangianes of Mindoro*: Quivers, bows and arrows, quivers and bamboos with inscriptions in the Mangianese characters; drum covered with snake-skin, bracelets and girdle of woven ratan. From *Palawan*: Blow pipe. From the *Calamianes*: Bows and arrows, shell-bangles. Drum from *Bohól;* little baskets from *Cebú* and *Leyte*, etc. — 288. *Mindanao* and the *Sulu-Archipelago*: From Mindanao long shields belonging to the Manobos (heathen Malays), betelnut boxes, amulets, ornaments, hats, etc.; from Sulu (Mahommedan Malays) armours of buffalo horn plates with brass rings, lances, swords, dangerous two-edged serpentine-shaped knives or krisses; round wooden shields, some beautifully ornamented, bows and arrows; weaver's loom from Basilan.

289 (Wall). Representation of 9 stages in the manufacture of the so-called batik sarongs of *Java;* the pattern is drawn in freehand with liquid wax on the stuff, which is then dipped entire into the dye; a sarong is a sort of petticoat which is wound round the waist. Two stone trachite gutters with a bird's head in style-work, from a ruined Temple on the mountain of Liman in the Residency of Kediri in *Java* (classic art belonging to the period A. D. 400—900).

Free-standing (to the right, before the curtain): *Bronze-head of a lion (sinha) more than life-size, dating from the prime of Hindoo civilization in *Kamboja,* about A. D. 1100

to 1350, cast in wax, weight about 100 kg; plaster casts of an entire lion from Preakhan *Kamboja* (see photograph of a building with lions).

290–291. Andaman Islands (a group of islands to the North of Sumátra, with a Negrito population called Mincopis): Harpoon-shaped arrows, bow, girdle of fibre, necklace of small bones. Peninsula of **Malacca**: Negrito blow-pipe; spears from Singapore, etc. The island of **Nias** (of the west coast of Sumátra, inhabited by Malays): wooden idols, strings of pearls, armlets, war-caps, spears, sword, knife, walking-stick for women, etc. **Engano** (ditto): Spears, horn ornament for the head. **Sumátra**: Brass boxes, guns, swords, spears, shields, etc. from *Atieh;* knives from *Deli;* baskets, boxes, lances and swords from *Palembang;* bamboos with inscriptions and spear from the *Lampongs;* implements used in husbandry etc. from the mountainous countries of *Padang* and *Priaman.* Models of Malay boats. On the Case: Plough belonging to the *Battas.*

292–293. Sumátra: The *Battas,* the most interesting and original population of Sumátra (in the North), divided into various tribes, the Karo, Toba, Pacpac, etc. Fishing implements, models of boats, flag of a warrior with inscription, lances, swords and knives; magic wands (richly carved with figures, mostly with hair and feather ornamentation, one with brass handle), stone figures, boxes for charms, magic books, wooden idols; incendiary letters (these are bamboos with inscriptions, sent to obtain demands by means of menaces, partly expressed by symbols), musical instruments, games, models of scare-crows, articles of clothing, etc. On the top of the Case: a plough.

294–295. Sumátra: *Battas* (continuation): Models of house and coffin, model of a funeral ship, opium-pipes from the West coast of Sumátra, utensils used in smoking and chewing betel-nut, lamp, baskets, vessels for holding water and other household utensils, tools, pouches, bridal jacket, ornaments.

296–297. *Savage Malay Tribes* of **North Luzón** (con-

tinuation of Case 286–288): Woven stuffs, also some made of beaten bark; hats. Shields, a rich series of well made lances and hatchets (liguas). All these tribes practise head-hunting; the head of the victim who is usually attacked from behind with a lance, is held down with the point of the shield, cut off with the ligua, and then stuck upon its spike (see photograph). Walking sticks and implements of husbandry. Human figures carved in wood (anitos), used in the worship of ancestors; they are regarded as the dwelling-places of the souls of the departed. Coverings from the rain, dossers, finely-plaited basket-work of all sorts. Spoons, tobacco-pipes, musical instruments, etc.

Table Case 51 (between the Cases 294/5 and 296/7). **North Luzón**: Plaited girdles and ornamental objects.

298–301. Celebes and neighbouring Islands: 298–299. *North Celebes*: Baskets of painted palm-leaves, head ornament of a female dancer from Gorontalo; swords, lance, blow pipe, quivers with poisoned arrows, cradle for artificially altering the shape of infants' heads from Buol; model of a stone sepulchre from Kema (Minahassa), etc. From the *Bantiks,* a tribe near Menado in the Minahassa (North Celebes), of uncertain origin: long narrow shields inlaid with bits of china, like those from the Moluccas; ivory bracelets, swords, spindle, etc. *Sangi Islands*: Baskets and hat of painted palm-leaves, jackets and stuffs of banana fibre (koffo), flutes, jews' harps. *Talaut Islands*: Long narrow rough wooden shields, ornamented with tufts of fibre, some painted inside, models of boats, ships and houses; fishing implements, hunting and dancing spears, swords, etc. On the top of the Case: plough from *South Celebes*. — 300–301. *South* and *East Celebes*: Warrior's lances, and lances used in hunting with points made of cassiowary's bone (from Aroo); lasso fastened to a lance, used in stag-hunting; swords and krisses (two-edged knives serpentine shaped); coats of mail for the front-fighters in war, made of iron and brass rings (worth £20 where made). A very large hat made of palm-leaves as a pro-

tection from the rain, from Macassar. Fur hats, swords, blow-pipes etc., from Posso. Shields and beautiful hats from East Celebes. Objects in use by the priests for driving away evil spirits, from Macassar. Dishes made of palm-tree bark, head ornaments made of bark with two Babirousa tusks, musical instruments, etc., from Tonkean (North Eastern Celebes opposite Peling). *Sula Isles*: Boxes and hat of palm leaves painted yellow. On the top of the Case: Harrow from *South Celebes.*

Table Case **52** (between the Cases 298/9 and 300/1). **North-Western New Guinea** (belonging to the Dutch): Arm-, neck-, ear- and nose-ornaments, amongst them a long necklace of Kangaroo's teeth for which about 230 animals were used; girdles. (Continuation see 334–335.)

302–305. Bórneo (inhabited by the *Dyaks*, a fierce Malayan race who are passionately fond of head-hunting; they have decided artistic taste, which shows itself in fine ornamentation): 302–303. *North Bórneo:* Swords (iron is found in this country and the inhabitants thoroughly understand the art of working and damascening it). Baskets and caps plaited in beautiful patterns, a tastefully painted palm-leaf hat. A paddle inlaid with tin-foil. Coloured jackets, woven and buttoned in patterns. Musical instruments. A hornbill carved in wood and painted, used in head-hunting festivals, from Sarawak. Apparatus for artificially shaping the heads of the infants of the Malanaus. Long brass hanging ear-rings. Necklaces of human teeth. Loom belonging to the Dusuns on Kina Balu, etc. — 304–305. *South Bórneo:* Figured stuffs made of beaten bark, models of houses, knives with carved wooden handles for cutting rice. Carved paddle and drum. Mask with large canines and beard, used at dances. Jacket with great fish-scales. Large shields painted with the figures of human beings and distorted human countenances, and ornamented with human hair. Caps used in war. Swords, on the scabbards of which there is usually a smaller blade

fixed for general use. Lance and blow-pipe in one piece, and tiny poisoned darts for the same in, quivers, etc.

Table Case **53** (between the Cases 302/3 and 304/5). **Northern New Guinea**: Armlets. (Ornaments continued in the Table Cases 54 and 55, other objects see 332–333.)

306–307. Java (almost exclusively Mahommedan Malays): Wayangs (figures used in theatrical representations), partly of rhinoceros-hide, cut and painted. Topengs or actor's masks. Prettily ornamented rice-knives, (each stalk is cut separately). Models of implements. Clay figures representing Javanese, model of house, cooking utensils etc. As background batik (coloured cotton) cloth with fantastic patterns (see the manufacture 289, above; a good piece costs in Java 60 fl. or more). Stone figures and bronzes see 341 b, 367; Weapons see 376–379 in the Toplighted Hall. **Bali** (where the Hindoo religion reigns): the Bird Garudha; carrying Vishnu (defective) carved in wood, painted and gilt; a group of a religious character, and a wooden head; hats; beautifully painted figures of *Lombok Balinese*.

308–309. Moluccas or Spice Islands: *Halmahera, Tidore, Ternate, Batjan, Ceram, Amboina, Banda* (Malays, and a mixed race of these and Papuans; Christians and Mahommedans on the smaller islands). Shields inlaid with fragments of china and the like; dancing shield of feathers from Amboina. Weapons made of the saw of the sawfish. Large ornamented wooden masks from Tidore, worn by young men at a festival. Hats, musical instruments, old Chinese blue glass bracelet from Ceram, a precious heirloom (worth about £ 2.10.0 there). Basket-work sieves. Long ornamented dossers. Round cover for food, made of strips of palm-leaf sewn with shells, from Ceram, etc.

310–311. Timor, Roti, South-western and South-eastern Islands: *Kisser, Letti, Dammer, Babber, Timorlaut, Kei, Aru,* etc. (Chiefly Papuans; only a few Christians and Mahommedans). Engraved bamboos, to hold the ingredients for betelnut chewing, coloured baskets and snuff-boxes, looms, cartridge-cases, spears from *Timor*. Musical in-

struments with a palm-leaf as sounding-board from *Timor* and *Letti*. Wooden figures of ancestors from *Letti*. Model of a coffin in the shape of a canoe, and model of a house, combs from *Timorlaut*. Finger-rings, bows and arrows from *Aru*. Peculiar bracelets from *Dammer*. Drums, hats, etc. As back-ground: Beautiful figured stuffs from *Timor* and *Timorlaut*. On the top of the Case: Pretty baskets from *Aru*, some ornamented with shells.

Table Case **54. Northern New Guinea** (Emperor William's Land, belonging to Germany; continued from Table Case 53): Neck- and breast-ornaments, amongst them a *breast-ornament of boars-tusks artificially altered in shape.

312–313. Lesser Sunda Islands (Malays, and a mixed race of Malays and Papuans, in Sumbawa and Lombok many Mahommedans): *Lombok, Sumbawa, Sumba, Sawu, Flores, Ombay, Wetter*. Round shields, a fine large cloth with figured patterns, model of a house from *Sumba*. Daggers from *Lombok*. Baskets and stuffs from *Sawu*. Loom, ornamental warrior's dress, with feather top knot, head-dress worn in war, shield, swords, bows and arrows from *Flores*. Swords, coats of armour of buffalo-hide, ornamented with shells and beads, spears from *Ombay*. Wooden and buffalo-hide shields from *Ombay* and *Wetter*; plaited girdles for holding arrows, the points carried upwards, model of ship, and drums from *Wetter*, etc.

314–317. Micronesia: 314–315. The *Caroline Islands* (not including the Pelew Isles), the *Marshall* and *Gilbert* or *Kingsmill Islands*: Mask used in various ceremonies from Mortlock; beautiful girdles made of small round plates of shells and cocoanut, cut and polished; long strings of shell-money; necklaces made of human teeth, shells and cocoanut, etc. Breast-harnesses and dresses of cocoanut fibre, the harnesses with a protection for the nape, as a defence against the stones thrown by the women in the rear of the warriors, when fighting, from the Kingsmill or Gilbert Islands. Also from thence weapons set with sharks' teeth,

amongst them very long lances. Sailing-map made of bamboo-sticks from the Marshall Islands, etc. — 316–317. *The *Pelew Islands* (the most westerly group of islands in Micronesia, with many special customs of its own): Carved and painted beams for houses, (the back part may be seen in the mirror; plates above and below). Wooden bench and vessels used for food, painted red and inlaid with shells. Little tortoise shell saucers, also used by women as money; bead- and stone-money used by men, (it is unknown whence the materials for this were obtained). Women's aprons made of leaves and grass. Wooden figures to represent human beings, having a religious signification. Lances, paddles, stone axes. Notice further the little house on Case 329, which was used in religious observances, and the large boat over the centre wall-case 330–335 made with stone axes.

Table Case **55** (between the Cases 314/5 and 316/7). **Northern New Guinea** (Emperor William's Land; continued from the Table Cases 53 and 54): Forehead-, ear- and nose-ornaments; girdles.

Table Case **56** (between the Cases 318/9 and 320/1). **Southern New Guinea** (English possession): Ornaments, as bracelets, necklaces, nose-ornaments, etc.

318–323. Polynesia: 318–319. *Samoa*: Large headdress, ornamented with human hair; ornaments worn by women on the forehead, made of mother-of-pearl from the Nautilus; combs, puncture-needles for tatooing; stone axes; clubs; models of boat; orator's staves; Kawa-dishes (Kawa is an intoxicating drink, prepared by the roots of a pepper-plant being chewed, and then spat into a dish; this custom is widely spread over Melanesia and Polynesia). Notice the boat with outrigger on Case 325–326. *Niué* (Savage Island): Lance and dancing-clubs. *Mangaia (Hervey Islands)*: Finely-carved clubs, shaped like paddles, and lances. *Tonga* (Friendly) *Isles*: Clubs, small baskets. *Rotumah*: Clubs. *Marquesas Islands*: Stone-axe, leg-ornaments made of human hair; ornament for the forehead made of porpoise-teeth,

etc. As a back-ground Tapa, a figured stuff made of beaten bark, from *Samoa*. — 320–321. *New Zealand* (with an ancient Maori civilization, which has now almost totally disappeared): beautifully carved wooden door-posts, painted red and inlaid with mother-of-pearl; richly carved * chiefs staff, having a peculiar paddle-like form, and others; Meris or hand-clubs of bone, stone and wood; stone axes (see the Meris and stone axes made of jade in the Top-lighted Hall, Case 366); carved models of boats used in the worship of the dead; large wooden idol; feather-box; paddles; aprons of native flax (Phormium tenax); Mantles with Kiwi or Apteryx feathers; casts, etc. *Chatham Island*: Stone implements. Back-ground: Tapas from *Samoa*. — 322–323. * *Easter Island* or *Rapanui* (the most easterly inhabited island of the South Seas, with a population which once possessed a peculiar civilization, but is now in process of extinction): large fragments of big human figures in stone. Wooden panels with hieroglyphics (casts). Obsidian and other stone axes; clubs, chiefs-staves; wooden figures having religious significations; human figures, lizards, fishes; paddles and wooden breast-plate used in dancing; head-dresses and caps of feathers and hair, etc. Back-ground: Tapas from *Samoa*.

324–335. Melanesia (continuation in 342–345, 370 till 375, and Table Case 57; back-ground: a single piece of Tapa, 16 meters long and 3,5 meters broad, from *Samoa*; other Tapas on the floor): 324. *Maty Island* (in the North of North-west Emperor William's Land, the most westerly island of the Bismarck Archipelago): Spears, some four-pointed, used in fishing, and weapons with sharks' teeth or turtle-bone for cutting; turtle-bone axes, dancing clubs, paddles, cocoanut-scraper, square dishes, etc. *Hermit*or *Anchorite Islands*: Human lower-jaws, ornamented with feathers and fibres as amulets; wooden figure; combs; spatulas used for the lime chewed with betelnut; dishes, etc. *Admirality Isles*: Obsidian-pointed spears thrown with slings, ornamented axe; ornamented lime-gourds, dishes, combs,

armlets; carved wooden figures, etc. — 325. *New Hanover, New Mecklenburg* (New Ireland), etc.: Spears, clubs; ornamentations for canoes; chalk idols; ornaments, etc. — 326. *French Isles*: Spears; mask-hats and helmets; stone axes. *New Pommern* (Willaumez-Peninsula, South Cape and the West): Axes, chalk-gourds, shields, baskets, etc. — 327-329. *New Lauenburg* (Duke of York), *New Pommern* (Gazelle-Peninsula), etc.: Spears, clubs, some ornamented with feathers, others with feathers, shells and human bones at the lower end, etc.; clubs, some with perforated stone rings, others with feather-ornament etc.; head-dresses of feathers and hair, wigs; baskets; ornaments (amongst these full ruffs for the throat of glass-beads and shells), etc.; Marawot-figures (used at the feasts held for youths on attaining manhood), dancing-masks, Dukduk-costumes, dancing-tablets and dancing-shields, Pepe-figures (spirits supposed to inhabit trees, and who appear in dreams to those who have partaken of an intoxicating drink called Pepe), skull-masks, thieves' amulets (Kinakinau, representing faces, and made of a human lower jaw and gum, waved by thieves over those whom they wish to rob in their sleep, in order to prevent their waking). — 330-335. *New Guinea*: 1) 330-331. *Southern New Guinea*, and Islands in the Torres Strait (belonging to England): *A series of masks of tortoiseshell and wood, used in various ceremonies, some representing heads of animals (crocodiles and sharks); also large masks consisting of bright coloured fibrous stuff stretched over coarse bamboo frames, and large arm ornaments of ratan, used in dances; large drums shaped like hour-glasses; beautiful wooden spears and arrows, ornamented clubs, shields, decorations for canoes, large stone axes and clubs with wooden handles, (the upper part of the clubs counting of a rounded or star-shaped disc occasionally spiked); implements made of human bones; feather and hair ornaments, combs; carved spatulas or spoons used for the lime chewed with betel nut, ornamented gourd-boxes; bamboo knives for cutting off the heads of vanquished foes, and hooks for carrying these heads; man-catcher;

fishing-float; stone figures used in magic rites for rain-making; stone dish etc. 2) 332–333. *Northern New Guinea* (Emperor William's Land, belonging to Germany): Spears, bows, arrows, shell and stone axes and stone clubs with wooden handles, wooden swords; paddles; bags of net-work trimmed with shells and fruits, a medicine man's pouch with dogs' teeth; staff with two masks in the middle, *wooden masks, some with long noses used as talismans and amulets, mask from the Empress Augusta River plaited in ratan, wooden figures representing ancestors and used as amulets; coverings for the head, combs and other head-ornaments, aprons, armlets and ear-rings of turtle-shell, mostly engraved; carved wooden head-rests, spoons and food-bowls, engraved gourd cups and bamboo boxes; rattle used in the Assar feast, drums; two bark beaters of stone etc. 3) 333–335. *North-Western New Guinea* (belonging to the Netherlands): The back and floor of the whole Case are filled with ornamental mats from Geelvink-Bay, made of dyed and ornamented palm-leaves, and used as articles of commerce. Strong bows made of palm wood, with long and richly decorated arrows, having bone, wooden or fishbone-points; dirks made of cassowaries' bones; trumpet shells used as horns for signalling; drums; great variety of decorated figure-heads for canoes, paddles; bags of net-work, hats, head-dresses made of the feathers of parrots, cassowaries and other birds, woven coloured bands worn across the breast; carved wooden head-rests; wooden figures of ancestors (korwars); carved amulets for wearing round the neck; carved spoons for stirring food, especially boiled sago; engraved wooden bark-beaters and bamboo-holders; baskets, etc.

Hinder Top-lighted Gallery

(Parallel with the Cross Hall)

336–341 (Wall-case, on the left, leaving the Cross Hall). **Africa**: 336. *Madagascar* (mixed population of Malays and Negroes): Large brightly coloured silk and woollen shawls

(ambas), also at the back of the next division; a *complete female costume woven from fibre; loom; wooden comb and needles; a wooden shield covered with buffalo-hide; spears, quiver and arrows, axes, powder-horns; carved goblet and boxes made of bamboo; spoons and cups made of horn; small baskets, woven and coloured; musical instruments; drill, etc. — 336-337. *South Africa*: *Hottentots, Bushmen* (a small light-coloured race): Quivers and arrows, basket-work vessels for holding milk, etc. *Eastern Kaffirs*: Assagais, shields; feather and fur head-dresses, bead and other ornaments, amulets; bone spatulas for taking up snuff, for picking the nose, etc.; snuff boxes of very varied forms and materials; gourd vessels; walking-sticks, head-rest, spoons, etc. *Bechuanas*: Missile clubs, wooden vessels engraved and painted black, spoons, snuff-boxes, ornaments, etc. *Damaras*: Wooden vessel, necklets. *Marutse-Mabundas*: Spears, bow and arrows, battle-axes; spoons, nose-picks of steel; stool, musical instrument made of gourd, etc. — 338-339. *West and Central Africa*: *Lunda- and Congo-State,* etc. (Kiokos, Baloobas, Bakoobas, etc.): Spears, battle-axes, broad knives, bows, quiver and arrows, shield; engraved paddle, trumpets of elephant's tusk; loom, velvety fabrics; wooden drinking-vessel, representing a human head; musical instruments; tobacco-pipes; ivory and other ornaments; fetishes, etc. *Kameroon*: Spears, quiver and arrows, swords and knives; musical instruments, trumpet of elephant's tusk; spoons, tobacco-pipes; ornaments, etc. *Soodan-Negroes*: Splendid ancient spears of iron, brass and copper from *Upper Guinea* (which have been in Dresden 200 years, the exact origin of which, however, is unknown); spears, swords and knives, the handles covered with skins, from *Liberia;* bows, quivers and arrows, battle-axes, drums, trumpets of elephant's tusk; paddles; large chief-stool; leather pockets; sandals, coverings for the head; fetishes, etc. — 339-341. *East and North Africa*: *German East Africa,* etc. *(Makua, Wanika, Wadschagga, Wanjamwesi, Wagogo, Wasiba, Waganda,* etc.): Spears, arrows, quiver

of skin, swords, shields; drums; neck-rings of brass and copper, armlets of the same material and of ivory, comb, hats, sandals; musical instruments; wooden and clay vessels, box of bark; stools, etc. *Masais* (belonging to the Hamitic race): Complete suit of armour (see photograph); swords, knives, axes, missile clubs, richly carved hand-club, drum; necklaces and collars of copper, brass and iron; bangles of ivory, horn and metal; women's aprons, women's girdles and woven armlets, trimmed with beads; dancing armlets with bells; combs; wooden vessels; spoons; snuff-boxes made of empty cartridges; sticks for making fire by rubbing, etc. *Somalis* (also belonging to the Hamitic race): Weapons; stool, little bench, baskets; two vessels, one for food and the other for holding water, both made of basket work, that for food covered with leather and decorated with shells; wall-pouch with hanging shell strings; wooden head-rest; broad ornamented ivory bracelets, combs, handles; spoon; saddle and trappings, bellows; fragments of coloured glass rings from the ruins of Berbera, etc. *Nubia* (Hamites): Sword, knife, musical instruments, etc. *Egypt*: Antiquities such as ushebti figures (figures of ancestors in the form of mummies), necklaces, Ibis mummies, etc.; modern swords, knives, hats, baskets, etc. *North Africa* (mixed population of Berbers and Arabs): Swords, knives, tobacco-pipes from Marocco, etc. *Madeira* (mixed population of Spaniards, Arabs, Negroes, etc.): Caps, large gourd drinking-vessel, etc.

341a. Siam: Glittering stage masks and head-dress for a king and queen, puppets, wooden tray- and fruit-bowls richly inlaid with glass; drums, Buddhist writing in Pali-Siamese on richly gilt palm-leaves, porcelain and glass coins; shadow-show figures from Salanga; lance, etc. (See bronze and other objects in Case 367.) **Cochin-China**: Kettle-drum.

341b. Java: Stone idols representing Vishnu, Siva and Durga, etc. from Bagelén or Djokjokarta, about A.D. 400–900 (continuation in Case 368).

Outer Side Gallery

(With windows looking on to the Palace)

342-345 and Table Case **57. Melanesia** (continuation): 342-343. *Solomon Islands*: Loom from the Abgarris-Islands. Large hand-weapon, dancing-aprons made of palm-leaves, etc. from Ongtong-Java. Brightly ornamented and very artistically worked lances, bows and arrows, clubs; spiral armguards, used in archery, made of bark; painted paddles and (mostly paddle-shaped) dancing-clubs; stone-axes; wooden figure; ornaments, combs, hats, mats, etc. from Buka and Bougainville. Ornaments, combs, boxes, baskets, mats, club, etc. from Shortland, etc. Very fine lances, some inlaid with mother-of-pearl, chief's staff and dish inlaid with the same, armlets, Boomerang dancing-clubs, etc. from San Christoval. Clubs from Guadalcanar, Florida, Malaita. Hat, aprons woven of grass, etc. from Stewart Islands. Etc. — 344. *Santa Cruz*: Club of light whitened wood with designs upon it painted in red and black. *New Hebrides*: Large spears with spikes made of human bones; clubs, bows and arrows, some of the latter poisoned, one with carved point made of human bones, models of boats, etc. *New Caledonia*: Wooden dancing masks with human hair; wooden carvings; club with circular stone disc (see some of jade in the Top-lighted Hall, Case 366), wooden spiked clubs; bamboo canes with engraved pictorial representations; spears, bow and arrows; sling and stones, models of boats, etc. — 345. *Fiji Islands*: Heavy paddle-shaped clubs and others resembling the butt end of a gun; missile clubs; stone hammer; very long barbed spears; grass aprons; Kawa bowls; wooden forks used only in cannibal feasts, in order that the morsels may not be touched by the hand; wooden head-rests; glazed earthen vessels (very isolated occurrence here); models of boats; remarkable model of a temple, etc. — Table Case 57 (between the Cases 342/3 and 344/5). *Fiji Islands* (continuation): Necklaces of cachalot teeth, armlets, girdles of human hair ornamented with glass-beads.

346-347. Australia, the aborigines of which are a very low race, with few but peculiar implements and weapons; their origin and relationship to other races is uncertain, but they are certainly in process of extinction. Clubs, boomerangs (wooden clubs which return to the thrower when they miss their aim; a like weapon being found in India); spears, small club-like shields; ornamented bull roarers (or message-sticks?), men's aprons of mother-of-pearl, shells with line-ornaments from the north-west; bark canoe; rough stone hammers; sticks for making fire by rubbing; ornaments, baskets, etc.

348-355 and Table Case **59. America** (continuation in Cases 360-361), aborigines of a uniform race: 348-349. *Tierra del Fuego*: Fishing-spear with harpoon-like bone point; bow, quiver and arrows, some of the latter glass-pointed, dagger; otter skin as the only article of clothing, etc. *Patagonia*: Rug of Guanaco skin. *Chili*: Achico missile balls (bolas) used in war and the chase; ornamented armour made of seven layers of leather, from the Pehuen-chés; silver hanging ornaments of the Araucanians, etc. *Peru*: Articles found in tombs, as a woven garment with feather trimming, and fragments of other fabrics resembling tapestry found in the tombs at Ancon, also spindles from thence, sepulchral vessels, metal objects, clay figures; very long blow-pipes and quivers with poisoned darts, slings, etc. *Venezuela*: Fragments of earthen vessels from the island Aruba, stone-axes, etc. *Costa Rica*: Ancient vessels from tombs, and stone axes from Chiriqui. *Nicaragua*: Fragments of clay, bows and arrows.—350-351. *Brazil*: Ancient wooden clubs and swords (some having been in Dresden over 200 years), battle-axes with crescent shaped stone heads; bows and arrows of very varied kinds; javelins in bundles; long blow-pipes and quivers with poisoned darts; ornamental lance with stone rattle, for beating time in dancing; stone axes and stone arrow-heads; feather head-dresses; necklaces of monkey's teeth; ornament for the forehead made of jaguars claws; hammocks, etc. Close by: an Indian stone

seat from *Peru*. — 352-353. *Guiana*: Feather ruffs of Aras feathers; feather head dresses; painted drum; fine basket-work of various kinds; ancient and modern earthen vessels, mostly painted; clubs, some painted and carved, some with a corner hollowed out for the introduction of poison, others with a pointed handle to strike the vanquished foe in the ear; bows and arrows; blow-pipes with poisoned darts (in quivers); presses used in the preparation of cassada or cassava root (the chief food of the American Indians), etc. — Table Case 59 (between Cases 350/1 and 352/3). *Guiana* (continuation): Woman's aprons made of glass-beads; necklaces, some of peccary (capybora's) teeth for which ca. 34 animals were needed. — 354-355. *North American Indians*: Fetish stick from British Columbia; Sioux shield; spear and arrow-heads of stone, stone axes, quivers, bows and arrows, clubs, tobacco pipes, mocassins, carved horn spoons; modern terra cottas from the stone villages of Zuñi and Acoma in New Mexico; mantle made of duck's feathers from San Francisco Bay, etc. Wooden mask used in Shamanism, from the *Konjaks* on the West coast of Alaska. *Esquimos* (in Greenland and the most northerly parts of America): Sealskin clothing; cloak and shirts made of seal-gut; implements used in seal-hunting, harpoons, arrows for shooting birds, knives and axes with blades made of meteoric iron, models, etc.

Table Case **60.** Illustrates the manner in which shells are used as **money, ornaments** and **implements** by *various races*. (Continuation in Case 61.)

356. North-East Asia: The Chukchees, Koriaks and inhabitants of Kamchatka. Articles of clothing, amongst them fur cloaks with trimming of coloured fur and stuffs, and with woollen and silk-like embroidery; models; spears, quiver acquired by Captain Cook in his second voyage round the world (1776-1780); tools, tobacco pipes, ornaments, idol with appurtenance from the Chukchees; figures made of walrus-teeth from the Koriaks, etc.

357. Ainos (the aborigines of Japan, now inhabiting

Yezo, a portion of Saghalien and the Kuriles): Garment, loom, bows, quiver and arrows, hunting-knives, religious symbols (inao, ikorkamor), etc. from Yezo; garments, loom implements, knives, girdle with knife, wooden bowls, smoking implements, bow, religious symbols (inao), models of house, boat and sled, etc. from *Saghalien.* — **Japan**: Smoking implements, toys, baskets and boxes, etc.

358-359. Japan: Old weapons, some having been in Dresden for 200 years, amongst these: 11 sabre-lances (regi nata) and 14 lances with short knives, single and two edged (jari), some engraved with armorial bearings and inscriptions on the blades; harnesses; model of a ship belonging to the Empress Jingo at the beginning of this century; hats, rain cloaks, "lucky" decorations for the New Year, musical instruments, costume-figures, etc. (For bronzes, lacquered and other articles from Japan see Cases 362, 363, 369.)

Table Case **61.** Continuation of 60.

Wall Table Case **62.** The **ear- and arm-ornaments** of *various nations* placed together for comparison.

360-361. America (continuation): 360. *Mexico* (modern): Wax figures, little baskets, drinking gourds (painted), saddle, etc. — 361. *Mexico*: Hand-quiver with arrows, lasso; antiquities: necklaces of stone beads, small clay masks, probably portraits of ancestors, and small clay heads of animals, human head with mask of lava (on the ground), clay pipe, ancient Mexican fabric, found in caves, etc. Casts.

Top-lighted Hall

362 (to the left, entering between Cases 360 and 361). **Japan** (continuation of Case 359): Bronzes; two of them ancient vases inlaid with silver.

363. Japan: Bronzes. As back-ground temple curtain and pictures. Also, probably from *China,* a large bronze gong from the first thousand years A. D.

364. China: * *Old Chinese Porcelain, Stoneware, and Earthen Vessels from the East Indian Archipelago, Siam and Africa,* placed together to illustrate the old commercial relations of these countries. The oldest Chinese Porcelain is the Lung-ch'üan-yao, or old Seladon, an imitation of nephrite or jade, which dates at least as far back as the 13th or 14th century A.D.: Heavy green dishes without a mark, with an unglazed red ring at the bottom from *Cairo,* the *Philippines, Ceram* and *Japan.* Compare the later grey Chinese Seladon from *Siam,* the modern Chinese and Japanese Seladon, and a large dish of so-called *Persian* Seladon (Fayence) on the top shelf behind; also (on the second shelf) Seladon-coloured porcelain and stoneware from *Corea.* The so-called Siamese Seladon from *Svangalok* (said to belong to the 5th century A.D., mostly defective pieces), on the second shelf, is stoneware possibly imported from China; for also old Chinese grey-green crackle stoneware, (which is identical with that brought from Northern Bórneo and Marinduque in the Philippines, dated from about A.D. 1100), is found in Siam (compare what is on the left of the same shelf). Porcelain was not manufactured either in Persia or Siam, and all genuine Porcelain found there comes from China; as for example the *so-called Siamese Porcelain* (on the third and fourth shelves from the top), part of which was enamelled in colours over the glaze in Siam, and part was inlaid in stucco to decorate the outside of a Temple (compare photograph). Old Chinese porcelain, stoneware and glazed earthenware vessels are found in almost the whole of the East Indian Archipelago; compare some from Celebes (on the fifth shelf) still in use, and much valued; ditto from Ceram, Java; but specially from Bórneo (lowest shelf, and floor to the right), where they are held in the highest esteem, imagined to possess souls, used as fetishes, and also for holding the remains of the dead; amongst these *a vessel with a Philippinese (Mangianese) inscription; further many from the *Philippines*, and those from Tingianese sepulchres of

North Luzon, from caves of Marinduque and Samar, etc. (below to the left), amongst these a large Dragon Bowl (at the back) which is probably a modern Chinese imitation of an old pattern, to be used in barter with the inhabitants of the Philippines. There is also exhibited Chinese porcelain and stoneware (second shelf from the bottom) from *Lamu* in *East Africa,* and from the ruins of *Berbera* (in Northern Somali Land), which was found in the latter place together with glazed potsherds (of Egyptian origin?) and fragments of glass rings.

365. China (continuation of Case 280): Old soapstone figures; some religious, frequently painted: the God of Long Life with Bitch and Crane, the God of Beggars, the God of Luck, etc.

366. *Objects of jade and jadeite, much valued minerals, very hard and tough, and mostly green. They belong to the semi-precious stones and are found nearly all over the world. It was formerly thought that Central Asia was the only source from whence these minerals could be obtained, and that in an age when bronze and iron were unknown they, either worked or in a raw state, were much esteemed as articles of commerce. As, however, they have since been discovered in many other countries such as Alaska, Burmah, Siberia, Silesia, Switzerland, etc. (see specimens on the lowest shelf), where worked objects have also been found, it may be affirmed almost with certainty that in other parts of the world where worked specimens exist, such as the Amazon territory, Mexico, France, Italy, Sicily, etc., the minerals in their natural state will also eventually be discovered. On this account the question has ceased to be an ethnographical one, and the present collection is only historically interesting. Nose-stick from *Australia;* axes (some with handles) from *New Guinea;* ditto and clubs from *New Caledonia;* a hanging ear-ornament, tikis (breast-ornaments), axes, and meris or hand clubs, belonging to chiefs from *New Zealand;* axes, beads, and carved heads from *Mexico;* beautifully

carved objects (jug, wand of high officials, breast-plate, etc.) from *China;* knife-handles, etc. from the *Orient;* axes from *Cape East in Asia;* chisels and axes from *Europe* (specially from *Switzerland*). On the floor copies of axes (specially from *Germany*), and carved objects (specially from *Mexico* and *New Zealand*).

367. Siam (continuation of Case 341a): Mythological groups, presented to friends by the King of Siam in memory of his Queen; representations of Buddha, some of wood gilt and painted, some of resin or baked clay covered with silver or other metals, some stone. **India**: Bronze idols (Vishnu, Lakshmi); statuette of Buddha from *Ceylon*. **Java**: Bronzes, etc. (idols, bells, mirrors, bracelets, dishes); copies in brass of the imperial insignia of the Sultan of Djokjakarta in Java, (this empire was founded in 1714).

368. India and Indo-China, Java, Bali: Stone figures from temples: Buddha heads, etc. from Kamboja, statues of Buddha (seated) from India and Indo-China, *King Rama (the Seventh Incarnation of Vishnu) from Gingi in India, a cowering giant (Râkshasa) from Bali, Ganesa figures, etc. from Java. As a background a large piece of Javanese battik.

369. Japan (continuation of Case 359): Lacquered articles, and objects of ivory, tortoise-shell, etc.

370–375 (Large free-standing Case). ***New Meklenburg** (New Ireland), **Fisher and Gardner Island**, etc. (continuation of Case 325): Dancing masks, emblems, and decorations from the Mask-houses, used in great Dancing-festivals.

376–379 (Small free-standing Case). **Java** and **Bali**: *Damascened krisses inlaid with gold and stones, handles of carved wood and ivory, chased blades of gold and silver. Swords, lances of all kinds with fantastically formed points, damascened, chased and inlaid; on *one of these undecipherable Arabic characters.

380–383 (Small free-standing Case). **Bronze kettle-drums* from **Indo-China**; cast in wax moulds. In Indo-China such kettle-drums are often found amongst the

Karens, who however do not appear to be the makers, also sometimes as relics in temples; in China they are valuable antiquities, and in the East Indian Archipelago a number have been found as far East as Luang, (one of the South-western Islands); the latter have been there from ancient times, but their origin is unknown. On the kettle-drum from Papun (Tenasserim), found in a Buddhist monastery there, we have representations of frogs, spiders, elephants and shells, as well as of ears of the rice-plant. All bear on the top a rayed sun in relief, and are open below. — Alarm-rattle in bronze from the *Laos* in Further India. A gong with dragons in relief from *West Bórneo.*

On the walls hang long lances from *Java, Kingsmill Islands, Fiji.*

Visitors can leave the Museum direct from here, or return by the Pavilion Staircase.

MINERALOGICAL GEOLOGICAL AND PREHISTORIC MUSEUM

IN THE WEST WING OF THE ZWINGER

Führer durch das K. Mineralogisch-Geologische und Prähistorische Museum. Dresden 1887. Preis 30 Pf.

Nachtrag dazu. Dresden 1893. Preis 20 Pf.

Mitteilungen aus dem K. Mineralogischen Museum in Dresden. Cassel 1876—1892.

I. H. B. Geinitz: Die Urnenfelder von Strehlen und Grofsenhain. 1876.

II. H. B. Geinitz und W. v. d. Marck: Zur Geologie von Sumatra. 1876.

III. H. B. Geinitz: Nachträge zur Dyas. I. 1880

IV. B. Vetter: Die Fische aus dem lithographischen Schiefer im Dresdner Museum. 1881.

V. VI. H. B. Geinitz und J. Deichmüller: Nachträge zur Dyas II. III. 1882 u. 84.

VII. J. V. Deichmüller: Die Insekten aus dem lithographischen Schiefer im Dresdner Museum. 1886.

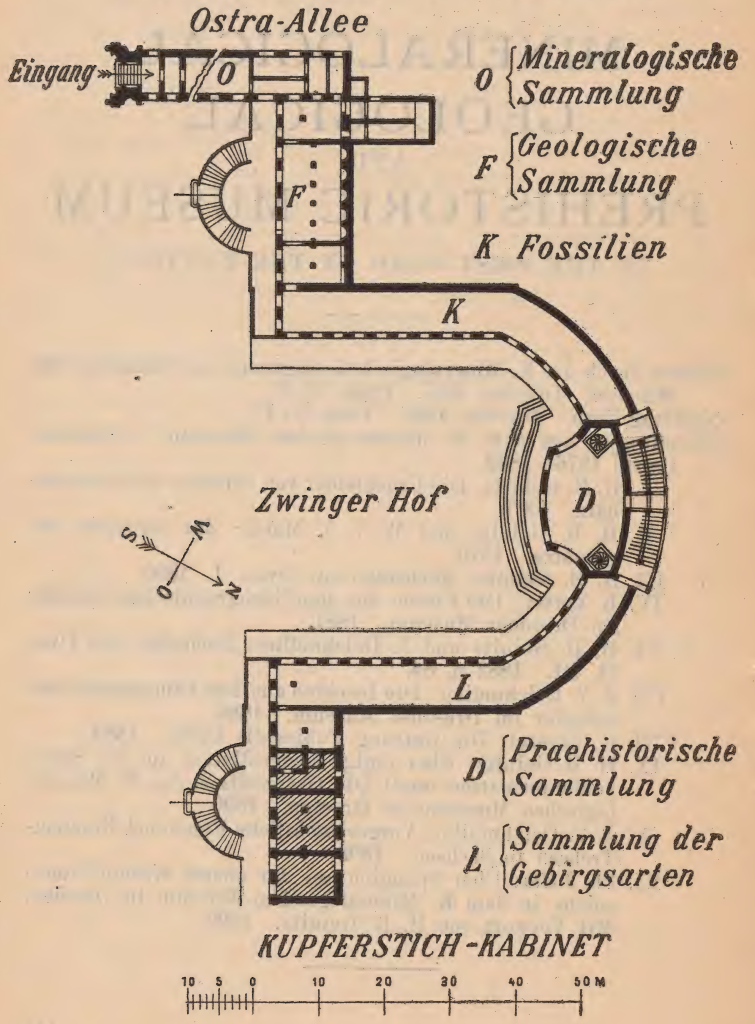
VIII. G. Stenzel: Die Gattung Tubicaulis Cotta. 1889.

IX. H. B. Geinitz: Über einige Lycopodiaceen aus der Steinkohlenformation, und: Die Graptolithen des K. Mineralogischen Museums in Dresden. 1890.

X. J. V. Deichmüller: Vorgeschichtliche Funde bei Nerchau-Trebsen in Sachsen. 1892.

XI. Ph. Jočta: Über Spongien aus der oberen Kreide Frankreichs in dem K. Mineralogischen Museum in Dresden. Mit Vorwort von H. B. Geinitz. 1892.

MINERALOGISCHES UND GEOLOGISCH-PRAEHISTORISCHES MUSEUM



The basis of the Royal Mineralogical, Geological and Prehistoric Museum was formed by "the Repository of Art and Natural Curiosities" arranged during the reign of the Elector Augustus (1553—1586). In 1728 a Cabinet of Minerals was separated from it, and exhibited in the Zwinger. In 1846 this was placed with the Natural History Collection, but in 1857 it was again made an independent Mineralogical Museum.

These Collections have repeatedly changed their quarters in the Zwinger since the Geological Department was completely destroyed by fire in 1849. It was not till 1850 that the Director, Professor Dr. H. B. Geinitz was able to undertake the foundation of a fresh Geological Collection; since 1867 he has devoted himself also, to the formation of a Prehistoric branch.

At present the Museum comprises four chief Departments:

1. The *Mineralogical Collection* in Room **O**, followed by the *Ores and Meteorites* in Room **F**.
2. The *Principal Geological Collection* with the Fossils, in the Centre Rooms **F** and **Fb**, and in the long Arcade **K**.
3. A Collection illustrating the *Various kinds of Rocks* in the Gallery **L**, on the other side of the Wall Pavilion.
4. *The Prehistoric Collection* in the Wall Pavilion **D**; which forms a continuation of the exhibits in the Middle Room **F**, comprising glacial formations and objects discovered in peatbogs, belonging to early geological ages.

A. THE DEPARTMENT OF MINERALS

This department owes a great portion of its most valuable objects, most of its gold and silver ore, as well as many of the best specimens of other minerals to a former age. The taste for mineralogical research awakened by George Agricola (who may be called the father of mineralogical science), spread from Saxony over the whole of Germany, and was such a stimulus to the Elector Augustus (1553—1586) that two authorities on the subject, David Hirschfelder, and the Italian sculptor J. M. Nosseni were commissioned by the prince to travel throughout Saxony and to collect interesting kinds of stones and other curiosities, which were then placed in "The Repository of Art". Later, the lectures which Inspector Birkhan gave to the Elector Frederic Augustus the Just during his minority, were the means of causing the Saxon Mining officials to send to the Repository in large quantities, specimens of all the ores then being worked; until the erection of the Academy of Mines at Freiberg put an end to this practice. In the course of the present century several extensive collections, as well as particularly fine single specimens, and rare minerals have been added to the Museum.

The new systematic arrangement of the Collection of Minerals has been carried out by H. B. Geinitz on the principle, that the non metallic minerals are arranged according to their acids, and the metallic minerals according to the metals. The chemical formulas of the minerals are shown on special labels.

In the *Vestibule* mineral curiosities are exhibited, such as in former times were collected with avidity. The ornament on the top of the Case is worthy of notice on account of the semi-precious cut stones obtained in Saxony, and specially the beautiful leaves made of Heliotrope or Bloodstone.

In *Room* **0** the collection commences in the middle

Table-cases (the larger specimens being in the Wall-cases), with

Class I. The Geolites (Cases **A** and **F**), at the head of which stands the family of Silicas: (amongst these Quartz, of which two thirds of the whole crust of the earth is composed, with its numerous varieties such as Rock-crystal, Smoky or Occidental Topaz etc. Also Gravels and Sandstones etc. which are formed of fragments of Quartz); then come the Felspars and natural Glasses, Clays, Zeolites, Micas, the Hornblende group and Talc; lastly precious stones, with the diamond.

Class II. Metals and Metallic Salts. (Table-cases **G** to **K**.) Iron, Manganese, Nickel and Cobalt, Zinc and Cadmium, Chromite, Uranium, Copper, Lead, Silver, Gold, Platinum etc. Quicksilver, Tin, Molybdena, Wolframite, Titanium etc. Bismuth, Antimony, Arsenic.

Class III. Non-metals. (Table-case **K**): Sulphur etc. Carbon (graphite).

Class IV. Coal, Bitumen, Fossilized Resins etc. (Table-case **K**).

Class V. Salts and Saline Earths. (Table-cases **L** and **M**): Carbonates, Sulphates, Borates, Nitrates, Phosphates, Fluorites, Chlorates (Rocksalt etc.).*)

In the Window-cases we have a *Collection of the minerals of Saxony*: these correspond with the table-cases, and are supplemented by large blocks in the wall-cases. In Window-case **9**, there are among other things, a piece of solid silver taken from a block weighing about 20 tons, which came from Johann Georg Stollen in Schneeberg; a specimen of Chlorargyrite or Hornsilver weighing 3060 grammes from Himmlisch Heer at Fürstenberge near Grünhain; also the latest specimens of silver found in Saxony etc. The generous gifts of Saxon minerals presented by Herr von

*) The "Guide to the Mineralogical Museum" contains an alphabetical list of the minerals exhibited, with information as to their systematic classification and the cases in which they will be found.

Römer of Löthain, gave rise to the formation of a separate collection of minerals native to the country, which was severed from the general mineralogical collection in 1857.

The *Passage* connecting Rooms **C** and **F** contains large blocks of Graphite, a Wall-case with models of crystals, and geological maps of Germany, Austria and Russia.

In *Room* **Fa** there is a *Case of Meteorites, with 61 specimens of 55 kinds of *Aerolites* or *Meteoric Stones*, and 77 specimens of 61 kinds of *Siderites* or *Meteoric Irons*. Amongst these, the Saxon specimens found in Nenntmannsdorf, Rittersgrün, Nöbdenitz and Eisenberg are specially worthy of notice.

B. PRINCIPAL GEOLOGICAL COLLECTION

with Fossils

The *Collection of Fossils* belonging to Dr. Augustus Sack of Halle, was the nucleus of the new geological collection formed after 1849. This Collection, which has incorporated several private ones (such as those of Dr. Geinitz, and the late General von Gutbier) fills the Rooms **F**, **Fb** and the Arcade **K**; it is still frequently enriched by valuable gifts and purchases. Representing as it does an imaginary section of the earth's crust, the entire history of the latter is brought before us; from the depoints of the latest rock formations bearing the earliest traces of human activity, back to the most ancient strata containing fossils, occasionally with these organic remains.

The *Centre Room* **F** is dedicated to the Quaternary or Post Tertiary, and the Diluvial and Alluvial formations, that age in which geological and prehistoric research overlap eachother. Of the extinct animals which characterize the Diluvium, or the products of the Glacial Age, the Museum possesses a complete skeleton of the *Ursus Spelaeus, a kind of bear whose remains are found in caverns, and of the *Cervus Giganteus, a gigantic deer (the fierce elk of the Nibelungen); also many remains of

the woolly-haired Rhinoceros, and of the Mammoth, the different ages of which are excellently represented; (both in Wall-case **XVIII** and in Window-case **20**). The reindeer at that time spread over almost the whole of Germany and France. In Window-case **18** (which contains peat and its various animal remains), and in the neighbouring Wall-case **XV**, are exhibited animal remains from the pile-buildings of Robenhausen in the Canton of Zurich, these being some of the most ancient lake dwellings known. Numerous implements of stone, deer's-horn and bone,—rude clay vessels, formed by the hand, —cereals, the most ancient bread, apples, seeds of various kinds (for example linseed), hemp being wanting; wicker-work, woven fabrics, cord and nets, as well as ample traces of stabling for sheep and goats, will be found here. — The Centre Table-cases are dedicated to objects used by mankind in the earliest prehistoric times; Table case **P** containing implements of the older or Palaeolithic, and **C** those belonging to the later or Neolithic Stone Period. The Museum owes the former chiefly to the important Collections of Fräulein Ida von Boxberg, from the Palaeolithic formations of France. The continuation of these Prehistoric Collections will be found in Wall Pavilion D.

In Room F b the Tertiary Formations are exhibited, with the most ancient horses—2, 3, and 4 toed—(Wall-case **XXI**); in another Case by the centre piers, Amber with countless insects and other organic contents, and an excellent Collection of Nummulites.

In the Centre-cases of the Arcade K (supplemented by the contents of the Wall and Window-cases), further formations,—for example the *Chalk formation; the Jura formation with the *most valuable collection of Lithographic Stone from Solenhofen, Eichstädt, etc.; the links of the Triassic and the Dyassic or Permian formations, with Dolomite (a magnesian limestone), and lower New Red Sandstone, probably better represented here than in any other museum; then the *Carboniferous formation with

many splendid specimens of animals and plants; lastly the formations of the Greywacke Age, with the Devonian, Silurian and Cambrian formations, in which latter the first appearances of organic life in the crust of our earth are found.

As some of the most valuable specimens of the Dresden Museum, may be reckoned the fossils from the Upper Greensand and Greychalk of Saxony and other German lands, which with their companions from the so-called Chalk or Cretaceous formation (Terrains crétacés) native and foreign, are newly arranged in the Centre-cases **28—36**, Window-cases **37—41**, and in Wall-cases **XXIII** to **XXV**.

Then follow in the Centre-cases **43—46**, Wall-cases **XXVI** and **XXVII**, and Window-case **42**, the beautifully preserved curiosities from the Lithographic Stone of Southern Bavaria, belonging to the Bequest of the Iron-master von Elterlein, with other fossils of the Jura formation (in Centre-cases **47** and **48**, Window-case **50**, and Wall-case **XXVIII**); where we also find the Archaeopteryx the most ancient bird known, the Pterodactylus and other Flying Lizards, and the enormous Icthyosauria and Plesiosauria.

The Trias formation in Centre-cases **51** and **52**, in Window-case **51a**, and Wall-case **XXXIV** show us many other forms of animal life, which have been developed in the upper borders of the older or Palaeozonic strata of the earth's crust.

The latter begins with Dolomite, which is the foundation of the copper and slate mining industry of Mansfeld, and which combined with the Lower New Red Sandstone forms the natural Dyas or Permian group.

The Dresden Museum contains in the Centre-cases **53—58**, Window-case **58a**, and Wall-cases **XXIX** and **XXX** an extremely rich Collection of animals and plants belonging to this group, which have already been most carefully classified and described.

Now follows the Carboniferous formation, in Centre-

cases **60—67**, Wall-cases **XXXI** and **XXXII**, and in the two large niches near. Here we have the strange Carboniferous plants (which have often been described and are at present attracting attention anew), with rare animals and insects of the Carboniferous age, in Window-case **62**; the marine animals of the Carboniferous limestone in Centre-case **68**; these have received the important addition of a good North American Collection, the largest in Germany.

The oldest strata containing fossil remains, with the Devonian, Silurian and Cambrian Greywacke formation; may be inspected in Centre-cases **71—74**, Window-cases **75—76**, and the last Wall-case **XXXIII**. Here may be seen the most ancient animal remains of the earth; the crab-like Trilobites, the oldest fishes and sea-worms (**XXXIII**), and the most ancient marine plants; for example the Fucoides and Oldhamia (**76**) will be easily distinguished.

C. COLLECTION OF ROCKS

in the Gallery beyond the Wall Pavilion

The important addition of space recently gained for the Museum, by the acquisition of the Wall Pavilion D and the adjoining Arcade L, has made it possible to form a special exhibition of the various sorts of Rocks which are older than the Cambrian, with other crystaline stratifications and Rock masses, as well as the later Sedimentary Rocks. This Petrological Collection fills the Gallery L. The arrangement followed is such that the Stratified Rocks beginning with old Gneiss, are placed along the windows, and the Eruptive Rock masses along the middle of the Room, according to their relative ages; while the objects in the Wall-cases serve to supplement both series, and sometimes contain interesting local collections.

In this way two independent portions of the Geological Collection, each complete in itself, and yet supplementing the other from beginning to end, were obtained; both representing sections of the earth's crust, the deepest

and most ancient stratifications of which are found close to the Wall Pavilion D, whilst the newer formations are spread out on the one side as far as the Quaternary formation in Room F, and on the other, in the new Collection of Rocks, down to the latest volcanic productions.

If these series could be so bent that their furthest ends joined, the newest portions, the Quaternary,—and the latest volcanic productions would meet; and these two form the basis for the Prehistoric objects which will be found in the upper Rooms of the Wall Pavilion.

D. PREHISTORIC COLLECTION

in the Wall Pavilion D

Some prehistoric objects have been placed in Room F of the Principal Geological Collection, amongst the Quaternary formations, on account of their belonging to the age of diluvial glacier and ancient peat bog formations. In continuation of this exhibition, the new arrangement of the Wall Pavilion has been carried out by Dr. Deichmüller in such a manner, that an idea is gained of the gradual development of civilization in Saxony, from the first appearance of human inhabitants, down to the time when we possess reliable historical records respecting them. This department comprises the famous prehistoric collections of Preusker, of the Royal Saxon Antiquarian Society, of Dr. Caro, as well as a rich series of Gifts from Fräulein von Boxberg, and from Judge Dührsen of Mölln (Lauenburg).

On entering the Wall Pavilion from the Arcade K and turning to the centre series, we observe besides some stone implements belonging to the Palaeolithic stone period, (found in French caves and exhibited for purposes of comparison), a number of flint objects of the Neolithic stone period, found in the countries bordering the Baltic; also numerous stone weapons from various parts of Germany; whilst the corresponding Saxon hoards will be found in

the first Table-case of the row of windows, and the pottery of the same period in the first Wall-case.

Connected with these are the ancient barrows of "Lower Lusatian Type" in which only bronze accessories have been found, beginning with the well-known Strehlen barrows; these will be found in the Centre Iron-cases, and in the Wall-cases. Then come the later barrows, containing urns; in these burial places iron as well as bronze objects have been found: the barrow at Stetzsch near Dresden is representative of these, whilst that at Heidenau near Pirna belongs to the fully developed Stone Period.

The termination of the exhibition is formed by the hoards from Troussepoil in the Vendée, and from Roman settlements in the Rhineland; these will be found in the Wall-cases; in the centre series we have artistic products of the age after the Migration of the Peoples, found in fortifications; with the fine Collection from the Heidenschanze at Koschütz near Dresden.

In the Table-cases by the windows will be found large hoards of bronze implements, etc., amongst which the rich bronze hoard from Weifsig near Grofsenhain; also objects taken from the East Prussian sepulchral mounds and from Lauenburg, from Roman sepulchres in the neighbourhood of Mayence, and Slavonic tombs from Culm in West Prussia; as well as iron weapons and utensils belonging to the latest prehistoric (perhaps early historic), age in Saxony.

MATHEMATISCH-PHYSIKALISCHER SALON

(SCIENCE MUSEUM)

in the

WEST-WING OF THE ZWINGER

Entrance from the Zwinger Wall.

Katalog der Sammlung des K. Mathematisch-Physikalischen Salons. Von Dr. Ad. Drechsler. Dresden 1874. Preis 25 Pf.

The Science Museum contains instruments and apparatus which were used chiefly in the 16th, 17th and 18th centuries in the departments of Mathematics, Mechanics, Physics, Meteorology and Astronomy. Originally this collection formed a portion of the Kunstkammer, in 1730 it was placed in the Zwinger, and under Director Lohrmann, (1828—1840), it was enlarged by the addition of a small Observatory.

The Collection comprises three chief divisions: A. Mathematics; B. Mechanics, Physics and Meteorology; C. Astronomy. Visitors will find it most convenient to begin their inspection with the Wall-cases to the right of the principal Entrance, on the North East side of the building; and to go into the Observatory; thence to return and view the Window-cases. The exhibits are all marked with letters corresponding to the chief divisions, and are numbered according to the catalogue.

A. MATHEMATICAL DIVISION

This Division contains the following Sub-divisions: Arithmetic, Geometry, Trigonometry (*1—273*), Surveying and the Science of Defence (*274—596*). The *numerals* now in ordinary use were brought to Europe from Arabia about A. D. 1000, but in Germany it was not until the 15th century that they were used in calculation.

Before this "*calculating pence*" on lines, or other proportional measurements of various kinds were used. In 1527 Peter Appianus published a booklet to teach the science of calculating with figures, and in 1531 Kobel published Instructions for calculating with Pence on the Line. Adam Riese's booklet (published 1550), taught calculating "on the line" and "with the pen". *Arithmetic books* for daily use were called "Logistics", and by "Arithmetic" the Theory of Numbers was understood.—The *Proportional Compass* or *Sector* was invented by Justus Byrgius, Mechanician to the Landgrave William IV of Hesse; this Sector was described in 1603 by Levinus Hulsius. Amongst several Sectors in the Collection, there is a Galileon Hand Compass by Chr. Trechsler (1615), (*118* in Case I).—The *Calculating Rods* comprise sexagonal, duodecimal, and decimal divisions. —*Reduced Measuring-lines* on many different scales abound in the Collection, amongst these several beautifully chased ones, as for example in Case I, No. *224*; by Fr. Oswald (1636).

Besides the numerous kinds of rulers and compasses, we find here Pantographs, geometrical discs, Pedometers, Hodometers, Goniometers etc.—*Pedometers* were in use as early as the 15th century; and in 1525 Fernel used a hodometer to measure the degrees between Paris and Amiens. Such instruments, improved by Hohlfeld and perfected by Zürner, were used between 1721—1723 to measure the roads in the Electorate of Saxony (*474—477* in Case VIII). The following are also noteworthy; an *Astrolabe* made by Matthias Heintz in Zwickau (1631), with delicate motion by means of screw and barrel (*335* in Case III), *Pantometer* by Chr. Schissler, Augsburg (1569), (*363* in Case III), *Protractor* by E. Brunn 1556 (*395* in Case IV). *Compasses* made by the Elector Augustus in 1562 (*420—423* in Case II). *Travelling case of instruments* from the Bequest of King Frederick Augustus I 1829 (*512* in Case I), *Calibers* with middle joint and compass point etc. of the year 1568 (*594* in Case IV.

B. PHYSICAL DIVISION

This Division comprises: Stereostatics and Dynamics (*1—39*), Hydrostatics and Hydraulics (*40—56*), Aerostatics and Aerophoronomy (*57—132*), Optics and Calorics (*133* to *223*), Electricity, Galvanism, Magnetism (*224—286*), Meteorology (*287—335*).

In *Mechanics,* which takes its place as a special division of Physics, besides the levers and the weighing machines of various kinds (*13*, *15* and *17* in Case VII), the compasses for cipher-writing are noteworthy, made in 1633 by J. Deuerlein (*35*, *36* in Case III).

Amongst the *Physical apparatus* several examples of the *Air pump*, as invented by Otto von Guericke, described in 1657 by Schott, improved on by Boyle and Hooke, Musschenbrock and von Leupold, and made by Hauksber with a double cylinder (*57* etc. in the Entrance Hall).

Illuminating glasses (*161*, *162* in Case VI), multiplying glasses (*165* in Case VI), the great **Burning-mirrors of Tschirnhausen* (the largest *180*, 68½ inches in diameter in the Centre Room), and *Burning-glasses* (the largest *179*, is 21 inches in diameter, the Collector 11 inches), the "Royal Delineator" by Storer of London (*199* in Observatory); various *Microscopes*, for example by B. von Dan, de Pierre von Augsburg 1665 (*202*), by G. Campani of Rome 1696 (*203*), by Culpeper (*208*) both in Glass-case XIX, a Sun microscope by L. 1741, and by Rheinthaler 1783 (*213—215* in Glass-case XVIII).

Electrical Apparatus: natural magnets (*276—278*), marine compass H. G. 1571 (*283* in Case V).

Meteorological Instruments: Barometers, Thermometers, Hygrometers of different kinds. Torricelli, who invented the *Barometer* in 1643, intended only to measure the pressure of the atmosphere in general; Perrier observed that atmospheric pressure was less on mountains than in valleys; Guericke discovered the variations of the Barometer which took place in one and the same spot, and their coincidence

with changes of weather; Cartesius placed a light fluid on the quicksilver; Hook invented the Circular Barometer in 1702 (*294* in Case IX); Amontons completed a Marine Barometer in 1705; Morland placed the upper part of the quicksilver tube inclined towards the vertical position of the lower part, in order to observe more closely the phenomena of variation (*290* in Case IX).—Nearly every kind of *Thermometer* is represented in Case IX; noteworthy are those according to Martyn (*312*), Newton (*316*), Drebbel (*318*), and some of solid metal made 1746 (*321—323* in the Entrance Hall).—The following sorts of *Hygrometers* are exhibited in Case IX: cord, catgut, hair, maximum, minimum, slate, and wheel hygrometers (*327—332*).—The rainfall was measured in England according to weight (Townley), in France according to height (Mariotte).

C. ASTRONOMICAL DIVISION

Clocks, telescopes and globes are well represented, from a simple Gnomon to a complicated Arachne, from a Sundial to a Heliostat, from the Nuremberg Egg to a Pendulum Clock with compensation balance; amongst these a *Sundial* by G. Hartmann 1553 (*5* in Case VIII), also one by Hans Ducher 1574 (*12* in Glass-case XIV), and by T. Volchkmer 1589 (*38* in Glass-case XV): *Sidereal Dial* by Ch. Heiden, made for Melanchthon in 1553 (*50* in Glass-case XVII), one by J. Prätorius Joachimicus 1568 (*43* in Case VIII), and by P. Wiss 1670 (*41* in Case VIII); *Art clocks* by H. J. Pider 1580 (*74*), and by Hallacker 1674 (*78*) etc.—There are about *fifty *Telescopes*: according to Galileo 1610 (*98*), Kepler 1617 (*99*), Rheitasch 1645 (*100*), Bird (*119*), Dollond 1758 (*122*), Ramsden (*126*); *Reflecting Telescopes* by Short (*137*), Zimmer and Merklein (*138*), Hearne (*139*) and Herschel (*140*, *141*). Notice amongst the *Celestial Globes*: an *Arabian globe by Muwajid Elordhi 1279 (*181*), one with clock work to cause daily rotation 1593 (*184*),

globes by G. Blaeuw 1640 (*186*), Coronelli 1700 (*187*), Puschner 1730 (*190*). *Terrestrial Globes* by J. Prätorius Joachimicus 1586 (*194*), Blaeuw 1640 (*195*), Coronelli 1688 (*196*), Kummer 1836 (*200*). — Worthy of note are also: * An *Astronomical Astrolabe* by the celebrated Nuremberg goldsmith Wenzel Jamnitzer 1578, (*201* in Case VIII). A *Planetarium* with the Electoral Arms of Saxony (*204* in Case III), a *Lunarium* with the sun's orbit (*205*), a movable *Sidereal Dial-plate* (*208*), atlases, lunar maps etc. (Where the number of the Case is not given, the object is placed separately in the Centre Room or Observatory.)

Notice the painted ceiling representing Olympus, painted by *Louis Silvestre* between 1717 and 1723.

THE GREEN VAULTS

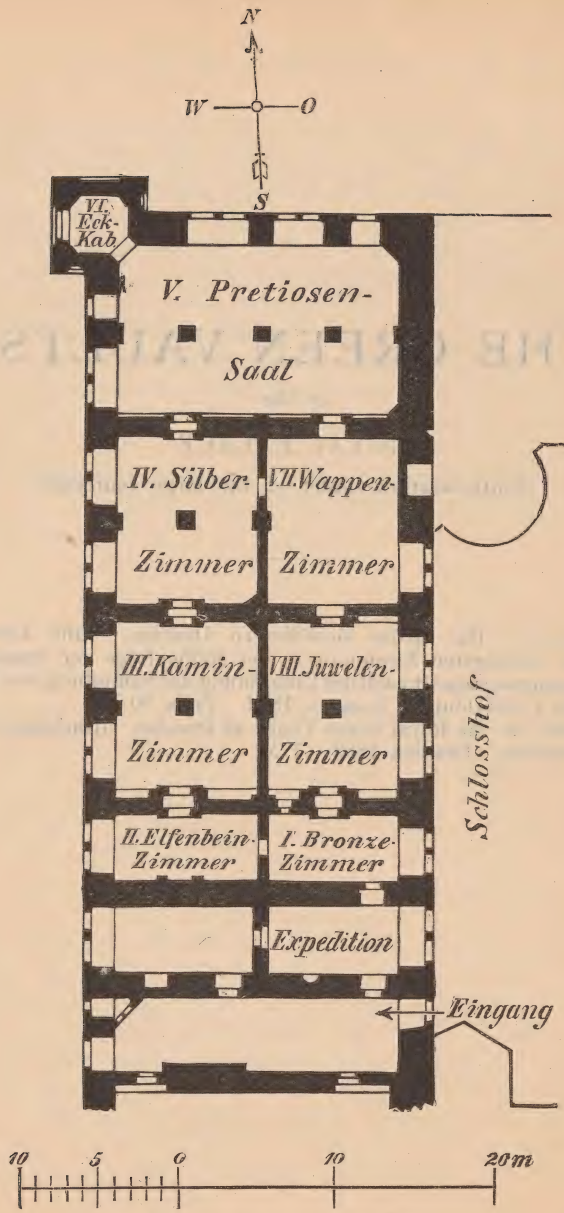
in the

ROYAL PALACE

(South-western corner of the large courtyard)

Erbstein, J.: Das Grüne Gewölbe zu Dresden. Eine Auswahl der wichtigsten Nummern in der Reihenfolge der Standorte, zusammengestellt nach der Umordnung der Sammlung von 1892. Mit 1 Abbildung. Dresden 1892. Preis 50 Pf.

The Guide to the Royal Green Vaults at Dresden. Illustrated with woodcuts. Dresden 1889. 1 M.



GRÜNES GEWÖLBE

The Green Vaults (or Royal Treasury), of Dresden which have now enjoyed a world-wide reputation for nearly two hundred years contain in the fullest sense of the term a priceless collection of treasures of all kinds, comprising gold and silver plate, jewels, costly weapons, enamels, mosaics, as well as bronzes and carvings in ivory and wood. These have been accumulated in the course of centuries from the most valuable objects used by the several Saxon Princes of the Albertine Line, or from gifts presented to them. The founder of this Collection (1560) was Augustus Elector of Saxony, called by his people "Father Augustus". The name "Vaults" occurring first in 1610, was altered in 1638 to "Green Vaults" on account of the paint used in one of the room. Several Saxon princes added to the Collection, and more especially the Elector Frederic Augustus I (1694—1733) (Augustus II, the Strong of Poland) who was famous for his love of splendour and as a patron of the fine arts. Between 1721—1724 the Green Vaults were arranged on the present plan, the more valuable objects being placed in the further rooms; the magnificent Jewels last of all. Many of the exhibits are the work of Augustus the Strong's famous goldsmith Johann Melchior Dinglinger, — and although Dresden has seen troublous times since his day, the Green Vaults have not only escaped all serious injury, but have been further enriched by many valuable additions.

The objects are arranged according to the materials of which they are made in eight rooms, the latter distinguished by names which will be found over the doors. A new series of numbers begins in each.

I. The Bronze Room

In this Room about a hundred Bronze groups and statues are exhibited, some belonging to the 16th century; also numerous small Italian and French copies from the Antique, as well as reproductions on a small scale of famous works belonging to the 17th and 18th centuries. Some of these were collected prior to the reign of Augustus the Strong, but the greater part were placed in the Green Vaults by him and his son Augustus III, and were acquired from the Chigi, Albani, Bellori and Kircher collections. They are arranged chiefly on stands of splendid inlaid Boule work, so-called after Andr. Chr. Boule (died 1732) who was Cabinet-maker at the Court of Louis XIV.

To the right of the Entrance on stands: *1*, a * *Crucifix* by *Jean Boulogne* (Giovanni da Bologna, 1524—1608). — *4*, *The Farnese Bull*, a copy of the gigantic classical group, made by *Adrian de Vries* at the beginning of the 17th century. Above, on the wall: *3*, *A Dog scratching himself*, said to be by *Peter Vischer* of Nuremberg.

On the next stands: *23*, *Apollo's Bath*, a copy of the well-known marble group at Versailles. — *86* and *68*, *Bellerophon* and *Fama*, statues by *Antoine Coysevox*. — *25*, *Pluto* carrying off *Proserpine*. — *41*, *Boreas* carrying off the Nymph *Orithyia*.

On the other side of the Room: *67*, *Equestrian statue of Louis XIV*. — *39*, *Hercules* crushing the Giant *Antaeus*. — *24*, *Luna and the sleeping Endymion*, by *Cornelius van Cleve* (died 1732). — **87*, *Equestrian statue of Augustus the Strong* of Poland (died 1733), by *Michael Weinhold*, model of the statue of the King on horseback in Dresden-Neustadt Market place. — *105*, Busts of King Augustus III of Poland. — By the window *104*, reduced copy of the Alexander Column in St. Petersburg, made of the material of the original column.

Now pass through the door at the top of the room into

II. The Ivory Room

This is a Collection of about 500 Ivories, some carved by hand, and some turned. The greater part of these are the work of two master craftsmen *Egidius Lobenigk* (Lebenich) of Cologne, and *George Weckher* (Weckhardt) of Munich whom the Elector Augustus, (himself a skilful worker in ivory), brought to his Court and employed about the Palace. Other specimens date back as far as the beginning of the 17th century, and were made in Dresden by *Jacob Zeller,* and *George Friedel.* The Collection consists of mugs, pillars, obelisks, spirals, etc. standing on cornices, brackets and tables.

On the *left* of the Entrance: *19—30*, a selection of *Goblets and Tankards,* mostly dating from the 17th century; one (*19*) representing the Fight of the Centaurs and Lapiths at Hippodamia's Marriage Feast; above (*30*) Diana and her train.

On the next table: *133*, a tall *Column* surmounted by a ball, the interior of which is skilfully carved from outside, *E. Lobenigk* (1589). — *342*, a Horse attacked by a Lion, *M. Barthel,* Dresden (d. 1672).

Next table: *107*, large * *Table Centrepiece*, in the form of a Frigate borne by Neptune. On the hull the names of the Saxon Princes from Harderich to the Elector John George I, and the arms of the latter and of his Consort are engraved on the main sail. Made 1620 by *Jacob Zeller.*

Next table, Glass-case: **51* and *52*, Panels of Byzantine *Triptychs; 201*, large *Chessman* (Bishop) of the 13th or 14th century; *53*, *61*, *50* and *54*, *Diptychs* (15th century); *132*, *The Victory of the Three Archangels,* carved from one piece of ivory; *200*, Powder-horn bearing the arms of the Duchess Sophia of Pomerania (died 1635). On the Table-case: **40*, *Shepherd and Musician; 47*, the Farnese Bull by *M. Barthel; 45*, *46*, *48* and *49*, the Seasons by *Balthasar Permoser* (died 1732).

On the wall at the back of these: *140*, Lucretia by

J. C. Lücke of Dresden. Above on marble brackets: *154* (right), a Goblet, St. George represented on the cover, by *Jacob Zeller,* 1613; and *177* (left), a Globe on spiral stand.

In the window bay to the left, on the table: *208*, *The Sacrifice of Isaac,* ivory with draperies in brown Jacaranda Brasiliana wood, by *Simon Troger* of Haidhausen (died 1769). Also Groups of Beggars, made in the same way.

Between the windows: *246*, a *large Crucifix* by *J. Chr. Lücke* (Dresden, 1737); and underneath, in the front: *245*, a large oval *dish* of ivory and deer's-horn, with mythological subject.

In the same window-bay, on the table to the right: *247*, *The Rape of Proserpine,* by *S. Troger.*

On the table in front of the next wall, in a glass-case, all kinds of small curiosities in ivory; pots, snuff-boxes, medallions, statuettes, spoons, etc. Notice specially: *269*, a *Toilet Cabinet* which belonged to the Electress Magdalena Sibylla (died 1659), and the *Sleeping Child,* by *Balthasar Permoser* (Dresden).

On the table-case: **131*, *The Fall of Lucifer* and his Angels, group of 142 small figures carved out of one piece, and various other groups: *341*, The Rape of the Sabines, by *M. Barthel*; *41* and *42* Hercules and Omphale by *B. Permoser*; *337*, The Re-awakening of Art by *Lücke*, 1736.

Above on the wall: *230*, *Diana bathing*, probably by *Chr. Angermair* (Munich), made before 1639; and on the brackets, other curiosities. Next to the door leading to the adjoining room, *330*, Goblet, the bowl supported by Neptune and surrounded by Sea-gods and Marine animals carved in relief; *334*, Cupid cutting his bow, by *B. Permoser.*

On the table beyond the door: Florentine Bridal Caskets, and *274*, Christ on the Cross with the Virgin, (18th century), on the wall behind (Nos. *348* and *350*) the heads of the Virgin and St. John who are gazing upwards, by *Lücke*; also near the door, a droll statuette of the Court Jester Fröhlich.

Of the tankards, jugs, and goblets grouped near the

entrance with Augsburg, Nuremberg, Viennese and Strasburg settings, the most beautiful and finely chased are *394* the so-called * *Hunting Cup* with the Train of Diana; also *395*, a Tankard ornamented to represent Drunken Bacchus, *399*, the largest Tankard in the Collection, representing the Wise and Foolish Virgins; *340*, Jupiter enthroned on the Eagle, resting on a Corinthian pillar, by *B. Permoser.*

Over the Entrance the *Portrait* of *Johann Melchior Dinglinger*, Jeweller at the Court of Dresden (d. 1731) by *A. Manyocki* (d. 1757).

III. The Fireplace Room

This room (named after a costly fireplace exhibited in the centre) contains Enamels, Mosaics, Amber, Coral and Mother-of-pearl work, as well as a magnificent collection of Drinking Vessels and Table-ornaments, dating mostly from about the end of the 16th century, in which ostrich eggs and sea shells have been used in a very original manner. Some of the most beautiful things exhibited are the tables of Florentine mosaic work ranged round the walls, the pietra-dura slabs bearing most exquisite representations of flowers and birds, garlands, butterflies etc.

Begin the inspection with the *enamels* to the left of the entrance, which consist chiefly of the best Limoges work *i.e.* enamel painting on copper done in Limoges. Particularly noteworthy are: on Wall A, the two splendid Jugs (*6* and *10*), and the large oval Plaque, the ornamentation representing the Scarlet Woman of Babylon; the Tazza *7*, and the Vases (*11* and *13*), as well as the two plaques belonging to them (*12* and *14*), are done in grisaille with beautiful carnation tones. All these date from 1550 to 1586, and are the work of artists like *Pierre Courtois, Pierre Rexmon* or *Reymond* etc.

In front of the next window, a *Florentine table* ornamented with garlands of flowers, and a double border of Lapis lazuli.

In a Glass-case on the table to the left: a coloured Limoges *Saltcellar*, by *Jean Limosin* (1597—1625), two bronze Plaques with so-called émail champlevé, an Ecclesiastical Vessel belonging to the early middle Ages; *15* and *16*, Limoges *Tazzas* with covers in grisaille by I. C.; *250*, a Limoges *Casket* representing the Twelve Labours of Hercules, and (*48*) a coloured *Fruit Dish* with "Horsemen skirmishing".

Notice in this window: the *Enamels*, amongst them the portrait of Peter the Great (*36*), and *42*, the Bears' Cave, both by *Dinglinger;* also amongst old-fashioned Shell work, a piece of Limoges grisaille: Aeneas leaving burning Troy (*50*). Then Roman *Mosaics*: "The Saviour" after Guido Reni (*43*), a Girl with an Owl (*47*), the Apostle Peter (*53*).

In the middle of the room: a costly **Fireplace of Dresden* (Meissen) *China,* ornamented with native Saxon stones, Zabeltitz pebbles (the so-called Saxon diamonds), topazes, amethysts, Elster pearls etc. This magnificent fireplace was made in 1782 by the Court Jeweller *Neuber,* (d. 1808) and *Johann G. Matthäi,* a Meissen sculptor, from designs by Professor *Schenau.*

In the next window: more Mosaics, some Roman (notice the portrait to the right of Augustus the Strong, *75*), and some Florentine. The table to the left contains, under glass: *45*, a salt-cellar, also a set of knives, forks, spoons, with natural coral handles, which belonged to the Elector Augustus (1553—1586). On the table to the right: a collection of *objects worked in amber,* the finest being the basins and ewers which belonged to the Electress Magdalena Sibylla.

In the middle of the adjoining wall: a large *Amber Cabinet* (*88*), presented in 1728 by Frederick William I of Prussia to Augustus the Strong. An exquisite little *Amber Cabinet* dating from the beginning of the 17th century stands opposite, on the table against the piers in the centre of the room (*105*).

On the other side of the room: a splendid collection of *drinking vessels and table decorations made of ostrich eggs and sea shells,* mounted as birds, ships, human figures, etc. Notice *114*, *115* and *128*, three *Ostriches* (the eggs set in frosted silver), made between 1587—1595; then, on the next wall the *pelican* (*106*), two *shells* in silver gilt setting (*143* and *146*), the **Swan* (*144*), the *pelican* (*145*), also the *partridge* (inlaid with mother-of-pearl), and the *cock* (*150* and *156*), all made in the 16th and 17th centuries.

On the first table against the long wall: *114*, a Writing-case ornamented with figures carved in coral (Italian 17th century work); then on the next table: small *caskets* inlaid with mother-of-pearl used as jewel cases, work boxes and medicine chests, made in Nuremberg, Leipzig and Torgau about the end of the 16th century; *175*, the large tray with a *mother-of-pearl mosaic vase* on a black-ground (marqueterie), was made by *Dirck van Ryswyk* of Amsterdam, 1654.

On the table at the end, a Writing-case richly ornamented in coral and ivory, Italian work of the 17th century. Notice the following against the wall: *185*, a *Nautilus* supported by a dragon with coral tail; *189*, a *Nautilus* with a recumbent panther and a mask held by a Satyr; *two Ships* (*191* and *194*) were made in Torgau.

Notice specially the raised fruit on the corner of the next *Florentine table,* and the *Cups made of ostrich eggs (*223* and *226*) against the wall; the setting of these is one of the best examples of what the goldsmith's art of the 16th and 17th centuries could produce. An *ostrich egg* laid in 1734 at Moritzburg, (where ostriches were then kept), was used by *Herfurth*, a Dresden Jeweller of those days, for the *Willkomm* in the form of an ostrich (*224*), the setting of which is extremely costly.

IV. The Silver Room

The Silver or Sideboard Room prettily decorated in green with mirror panelling, still bears the historic name

given to the Royal Schatzkammer at the beginning of the 17th century. Part of the magnificent collection of silver plate, (some richly gilt), dates back to that age, other portions to the reign of Augustus the Strong. Many of the articles exhibited are still used at the great Court festivities in Dresden. The collection also contains some rare examples of Ecclesiastical goldsmith's work, a few vessels of massive gold, as well as costly glasses and clocks.

To the left of Entrance. On the first marble table a *work-box* richly ornamented with gold, precious stones and pearls (*145*), presented in 1590 to the Elector Christian II by the Electress of Brandenburg.

On the wall behind this table, between *Drinking cups and horns* representing stags and sea-horses, notice: *5*, a magnificently chased **Salver* representing a classical subject, a beautiful piece of workmanship by *J. A. Thelot* (Augsburg 1714). Behind the salver, an enormous ornamental *Flagon* (*10*), in the form of a huge Lion rampant, crowned and bearing the Imperial orb, and the Royal Arms of Saxony; a masterpiece by *Urban Wolff*, a Nuremberg goldsmith; the date engraved on it is 1611. On each side of this: two most original productions by *Daniel Kellerthaler,* one (*9*) being a *Jug* (date 1629) the cover of which bears a representation of King Midas, and the other (*11*) a **Ewer* (date 1617), used for filling the Baptismal vessel of the Royal House of Saxony (which will be noticed later on), and representing the Baptism of our Lord. Adjoining this: *312*, a *Willkommen* (or Cup of Welcome) representing the Pavilion in the garden of the fortress of Sonnenstein near Pirna, destroyed by the Swedes in 1639. In the corner two Nuremberg *Drinking Goblets* (called "Maiden Cups"). Notice as specially beautiful: *185*, a tall *cup* shaped like an umbel, a so-called "Aglaia goblet" by *G. Mond,* Dresden; *18* and *27*, two tall embossed **Goblets,* Nuremberg workmanship (beginning of the 17th century), and a huge embossed *Double Goblet,* being two Drinking

Cups, one of which forms the lid of the other, made by a famous Nuremberg craftman *Adam Rösner* (16th century).

In the glass-case on the centre table in the window: a massive *Gold Dish* (*40*) in the shape of a Roman patera, with 22 gold Roman coins framing the centre picture, the so-called Olmütz Dish, bearing the date 1508; a splendid enamelled **Communion Chalice* (*42*) with the *Flagon* belonging to it (*41*), made between 1558—1562 for John Gebhard Count of Mansfeld, and Archbishop and Elector of Cologne; a massive *Gold bowl;* Russian *Drinking-vessels* (*43*) bearing the name of Kofschick, ornamented with large sapphires and Niello work, very old, having been presented by Peter the Great to Augustus the Strong; a golden *Drinking-horn* (*45*), ornamented with enamelled figures and richly set with rubies, a beautiful piece of Copenhagen workmanship (1651); this belonged to Princess Magdalena Sibylla, wife of Prince Christian of Denmark. *315*, a *Silver-gilt chalice* which belonged to *Luther,* a gift from the Elector John Frederick the Magnanimous (1539). *181*, **a Rock-crystal Flagon* with gothic setting, made for Queen Hedwig of Poland (d. 1399); (V) *404*, a *gothic Jug* (so-called Creusequin) of serpentine, dating from the 15th century. Lastly *50*, a small *Pocket-Bible* with silver mountings, which belonged to Gustavus Adolfus; used by him in the last year of his life (1632).

On the table to the left: *33*, a beautiful gilt-copper *Reliquary* with rich silver ornamentation, a remarkable piece of South German workmanship towards the end of the 16th century. Next to this two *Astronomical Dial Clocks* (*3*); made 1570.

Above, against the wall (*34*), the **Baptismal vessel of the Royal Saxon House,* a masterpiece by *Daniel Kellerthaler,* a Dresden goldsmith, made between 1613—1615; the Ewer belonging to it (*11*), has already been noticed.

On the table to the right: a rare collection of old **Drinking-horns,* so-called "Griffins' Claws" of the 15th century; **225* and *226*, Medieval Arabian glasses, painted; *108*, a

so-called "Tree with Adders' tongues" (15th century), being fossilized sharks' teeth supposed to protect from poisoned drinks. Above a large **Salver* for Rosewater (*57*), with the contest between Apollo and Pan before Midas, an excellent piece of workmanship, reminding us of the baptismal vessel opposite; also by *Daniel Kellerthaler,* date 1629. The Jug belonging to it was noticed under *9*.

Against the next wall between the windows, a large *Silver-gilt Urn* (by *H. Biehler* an Augsburg goldsmith), with its corresponding Cistern; also (*322*) a large *Cocoa-nut Goblet* made for the Elector Christian I, (d. 1591).

In the next window: a small *Altar* (*106*), by *Hans Kellerthaler,* painter and goldsmith, 1607. (Brother of the above mentioned Daniel Kellerthaler).

On the table to the left, notice: *156*, Goblet belonging to the Dresden Goldsmiths Company (17th century); *107 b,* gothic Goblet, presented by the Dresden Communal Guard to General Bevilaqua, 1841.

On the table to the right: *107*, a so-called *Automaton Clock*, with a group in silver representing the Centaur Nessus carrying off Dejanira, (here Diana).—*109*, gold Goblet with cover, *Hunting Cup* of Duke Christian of Saxon Weissenfels (1712—1736).—*192*, *Automaton* representing St. George; Augsburg, beginning of the 17th century.—*323*, a *Man driven by a Satyr,* burlesque drinking vessel (16th century).

Over the table: *110*, splendid **Mirror* with cover, a highly ornamental piece of Lüneburg workmanship with numerous embossed figures, stones, and ground painted glass panels, dating from 1587—1592.

On the table before the next-wall we find one of the most beautiful objects in the Green Vaults, which bears the well-known name of *Wenzel Jamnitzer*; a **Jewel-case* surmounted by a recumbent female figure, with statuettes, animals and the finest ornamentation of every kind. The casket was in the old "Kunstkammer" from the year 1589.

On the wall behind this table all sorts of *Table-decorations*, *vases, cups* and other *drinking vessels* of the most varied forms, dating back about the end of the 16th century, made in Nuremberg, Augsburg, Torgau, Leipzig and Dresden. Noteworthy are: *120, Elephant*; *124, St. George* on Horseback; *127* and *132*, *two Griffins* as drinking cups or jugs (Leipzig), made before 1610; and *195,* large *Basilisk*; Drinking Vessel with shell introduced, about 1600.

Beyond the door the wall is decorated with all kinds of silver plate; notice some *filigree work.* Above two beautiful *vases* ornamented with chains, Augsburg workmanship; and (*251* and *256*) *two coffee-pots* with finely modelled figures.

Against the wall opposite the windows we have a collection of various objects, mostly silver-gilt, some inlaid with jade, glass or mother-of-pearl.

Notice a table with a *Jewel-case* (cabinet), (about 1600); *183*, large oval silver-gilt *Salver*, embossed with the Four Seasons (Augsburg, 17th century); *17,* large Goblet with lid, *a Willkomm belonging to the Electoral Mining Company, Grünthal*, made by *Winckler* (Freiberg), 1625; *186*, a tall knobbed *Goblet*, presented as a token of homage by the town of Wittenberg to Elector John Georg II in 1657; *187,* a tall gilt *Goblet* with lid, an excellent piece of workmanship by the Dresden goldsmith *V. Gräfner*, made between 1586 and 1591. Above to the left and right, four tall *goblets* embossed like grapes, (16th and 17th centuries), Nuremberg workmanship. Also a three-rimmed Cup made of Jade; Leipzig workmanship (about 1600). Further, towards the middle of the wall: *181*, a circular **Dish* inlaid with mother-of-pearl in silver-gilt setting, an excellent piece of German goldsmith's work of the 16th century; to which the *Jug* (*189*, narrow necked with bulging body, also inlaid with mother-of-pearl) belongs.

About the centre of the wall, a large *Urn* with the appropriate Cistern (corresponding to a similar set on the opposite side of the room), and two enormous oval *Wine-coolers* (weighing over 50 Kilos each), by *Biehler*

(d. 1746), of Augsburg. Also a selection of beautiful examples of the famous *Ruby glasses*, made by a well-known alchemist *Joh. Kunckel* von Löwenstern, (d. 1702). Between these the four massive golden "*Coin Cups*" (each weighing about 1390 grammes), which the Elector John George I had made for his four sons, about 1630; also two painted *Drinking Glasses* (*221* and *224*), made for the Elector Augustus and the Electress Anna, (16th century).

Further along the wall specially remarkable: a large circular mother-of-pearl and silver-gilt *Salver* or *dish* (*248*), and the *Jug* belonging to it (*256*) in the form of a dragon, excellent pieces of Nuremberg workmanship belonging to the latter half of the 16th century;—an enormous *Bottle* or *Vase* with twisted handle (*253*), embossed silver-gilt, with representations of warlike scenes from the antique; this dates from the age of the Elector Christian II (1591 to 1611); — two tall richly ornamented * *Covered Jugs* (*252—254*), excellent Augsburg workmanship of the 16th century.—Higher up: two *Jade Goblets* with metal stands (*258* and *263*), from Nuremberg, 16th century, as are also the two *silver statuettes* (drinking Vessels, *260* and *261*); the former (by *A. Jamnitzer*) representing Daphne has unusually large branches of natural coral most artistically introduced, the latter represents *Actaeon*,—*293, Jug* in the form of a dragon, by Christopher Jamnitzer; *268*, a tall *opal Glass Bottle*, made in 1574 for Eberhard von Stain, Abbot of Kempten; *269*, a *Jug* inlaid with oval mother-of-pearl plates, made in Leipzig about 1600.

Notice amongst the fine exhibits on the last wall: the three tall *Willkommen* (Welcome Cups, *290, 292* and *294*), representing "St. Christopher carrying the Child Christ", "Hercules carrying the terrestial Globe", and "Hercules carrying the celestial Globe"; Augsburg and Nuremberg workmanship of the 17th century. Notice also the large frosted silver *Owl* (*302*), the *Königstein Barrel* (*324*), and the Königstein *Well* (*325*).

Against the centre pier a costly Boule *Clock*, and on

the other side (*56*), the highly ornamental *Clock* which belonged to Queen Christiana Eberhardina the Consort of Augustus the Strong; made by Jacob Streller (Nuremberg).

V. The Gem Room and VI. The Corner Cabinet

The Gem Room is a spacious and beautiful apartment, the ceiling supported on three piers and decorated with reliefs, and the walls richly ornamented with gilt brackets and mirrors. It contains a large number of *objects made of semi-precious stones,* such us lapis lazuli, onyx, agate, chalcedony, heliotrope or blood stone, etc.; and also of *rock-crystal,* serpentine and jade.

On the first table to the left of the entrance, (on a pedestal, and forming the back of a mirror), the famous Antique * *Onyx Cameo,* being a portrait of the Emperor Octavius Augustus; placed in its present rich setting by Augustus the Strong. On the brackets behind this table, a varied collection of objects made of semi-precious stones; the following should be noticed: *56*, a set of *vessels in Lapis Lazuli;* the three large *Cups* below (*7*, *10* and *13*), ornamented with numerous Cameos and Intaglios, and *248* (III), the centre piece, being an amethyst *bust of Diana,* with gilt drapery.

On the small Malachite table: *381*, *Jewel tray* of serpentine, enamelled with the Danish Royal Arms; this belonged in 1651 to a Saxon Princess Magdalena Sibylla, the widow of the Crown Prince of Denmark.

In the next window on the centre table: Jewel Caskets; amongst them one with a recumbent child in white enamel on the lid, (Memento mori), a good piece of goldsmith's work, probably by *G. Gipfel,* (Dresden).

On the table to the left (2), a group, carved in iron by *Leigebe* 1662—1667: *Charles II of England,* as St. George subduing the Dragon, (the Civil War). On the table to the right: *a tall carved iron *vase*, by *J. M. Dinglinger.*

Against the wall between the windows *146*, a costly *Mantel-piece,* with a group in coloured stones, representing the coming of age of a young prince. Date about 1680.

Above this (*152*), a *picture of the Virgin,* the largest piece of *enamel-painting* on copper known. Dresden, 1712 by *G. F. Dinglinger.*

VI. The Corner Cabinet

The space in this Cabinet being very limited, only a few visitors can enter at a time. Those who are momentarily excluded, should in the meantime continue their inspection of the Gem Room.

In this beautiful Cabinet, (notice the painted cupola), are exhibited all kinds of rare trinkets and curiosities, with grotesque figures made of gold, monster pearls, or ivory, all more or less richly encrusted with precious stones.

On the marble tables in the entrance, two *pairs of Vine dressers*, one (18th century) enamelled; other (17th century) frosted silver, formerly painted. To the right: *2*, the so-called **Huntsman's Clock* made about 1700 by *Köhler,* Dresden; its beautiful raised enamel work being a representation of the Legend of St. Hubert. To the left: *5*, a *Clock* by *Döring,* Dresden, silver gilt, set with precious stones.

Turn to the left on entering the Cabinet. Two glass-cases contain numerous valuable *trinkets*: a so-called Cross or Abbess' Watch, Rings, Smelling-bottles, Needle-cases under the most varied forms (notice for instance *8 y*, a *Lute* set with brilliants), and *16*, a *Statuette* by *Gérardet,* representing Hante, Augustus the Strong's Court Dwarf. The following should be noticed on the wall at the back: a gold basket filled with enamelled flowers (*10*), and next to it an enamelled covered *Tazza*, remarkable for its beautiful colouring (*11*), both by *Dinglinger;* a *golden Egg* (*12*); then to the left the two oval *ornaments* (*14* and *15*); a group representing *Joshua* and *Caleb* (*23*), the bunches of grapes being carved from large emeralds, by *Ferbecq.* Also,

to the right: a *clock* belonging to the age of the Renaissance (*19*), representing Orpheus charming the wild beasts by his music, the group being contained in a crystal globe set on a richly enamelled stand; also *17*, a gold drinking vessel in the shape of an *owl* by *Gottfried Döring;* and *18*, a beautiful little *Jug of heliotrope* or blood-stone, a most delicate piece of *Dinglinger's* workmanship; also *36*, an oval *Jasper ornament* borne by a dolphin, with Neptune seated on the rim, (about 1600).

The next wall is dedicated to grotesque objects made by the goldsmiths of the beginning of the last century, from mis-shapen or *monstrous pearls.*

Notice particularly the following in the Glass-cases: *97*, a *Dwarf* with bouteille, whose body is formed of a wen pearl, the largest in the Green Vaults; — *100*, the *Merry Vine dresser* by *Ferbecq;* and *228*, the *Archangel Michael,* a beautiful piece of enamel ornamented with precious stones, (beginning of 17th century). The *Sea-piece* (*82*) in the centre of the table, contains an immense number of monster pearls, and was made by the Court Jeweller *Köhler,* under King Augustus II.

The most important figures and groups on the brackets are as follows: To the left: the *Bacchanalia* (*98*). In the centre: a *magnificent vessel* (*93*) carved in Sardonyx, representing a female figure seated on a dragon; two *chalcedony ornaments* on richly set stands (*109* and *114*); the *Caryatid* (*119*), cleverly carved in rhinoceros horn, and ornamented with brilliant sand enamel: most of then by *M. Dinglinger.* Lastly, (below to the right) the **Merry Cook* (*88*) by goldsmith *Ferbecq.*

In the corner: *Mount Calvary,* in oriental monster pearls with chased pictures on the stand, Nuremberg work of the year 1577.

The last wall contains a varied *selection of ivories*, which are mostly ornamented with gold, or set with precious stones. Notice in the Glass-cases, *The Beggars,* (the so-called "Countess Königsmarck's Beggars"); also the figures

of the *Pillow Lace Maker,* (*177*, Barbara Uttmann), and the *Scissor-grinder,* (*188*) is well as the *Potter,* (*184*) and the *Shoemaker,* (*189*), which can be set in motion by clockwork. The four are by *Köhler,* Court Jeweller to Augustus the Strong. Notice also the *pair of Dwarfs* against the wall, bearing crystal bowls on their heads, (*180*, *181*).

V. The Gem Room (continued)

On leaving the Cabinet turn to the left, and continue the inspection of the Gem Room.

Notice in the first recess on the table to the left: *165 d*, *Tankard* ornamented with pearls and emeralds, 17th century work; *383*, *Ornament* in Serpentine; *49*, *Alabaster Tankard*, bearing the arms of the Margrave of Brandenburg (16th century); Watches, being so-called *Nuremberg Eggs* by *J. Poestdorffer* (Prague and Dresden); *7 m* (VI), *Miniature Watch* in costly setting for wearing as a locket, (about 1600); *52* (IV), Lozenge-shaped folding *Mirror* which belonged to the Electress Sophia (d. 1622), beautifully enamelled. On the table opposite: *12*, the famous * *Onyx tray* with gold filigree stand; *11*, oval *bowl* of oriental Agate; *385*, a little *Tankard* of Serpentine with enamelled silver plates; and *44*, oval *Chalcedony bowl* with enamelled gold foot.

Against the wall between the windows: *140*, the well-known *Ball Clock,* called the "Tower of Babel", by *H. Schlotheim,* Augsburg. This clock is regulated by a small crystal ball, which takes exactly one minute to run from top to bottom of the tower.

Opposite the clock in a glass-case: a *selection from the Royal Collection of Coins,* containing at the back a number of particularly beautiful Greek coins; then Roman specimens, beginning with the most ancient money, down to the Byzantine coins. In the front, a series of portrait medals of the Emperors of the Holy Roman Empire, (from Frederick III to Francis II); also an illustration of the

development of Meifsen (or Saxon), coinage from Margrave Conrad the Great (d. 1157), down to the present time; then a series of the best portrait medals of the Saxon Princes of the Albertine Line, from Duke Albrecht the Valorous downwards. Lastly: a series of most beautiful medals, chiefly Italian, but some by German artists, of the 15th, 16th and 17th centuries. Amongst these, enamelled Jewels and the Medal of the Holy Trinity by Hans Reinhardt the Elder (Leipzig 1544), as well as the stone model for a medal of Hieron. Knapp (1521).

In the second window: two more glass-cases containing small curiosities and objects of historical interest; for instance a costly *Casket containing Card-markers* (1657), which belonged to Queen Christiana Eberhardine, and *81 p*, a small Calendar of the year 1657, which belonged to the Elector John George II; (opposite) *30*, an oval Jewel Tray, with painting on enamel representing the Judgment of Solomon, by *Samuel Klemm,* Freiberg 1656.

Against the next wall between the windows: a dish, jugs and bowls of *Venetian* lace glass.

In the last window all kinds of small objects made of Rock-crystal and Smoky topaz are exhibited; amongst them a small *Crucifix* and *Reliquary* by *Daniel Voigt,* with carvings representing the Passion and Resurrection of our Lord.

On the other sides of the room a splendid *collection of valuable objects made of Rock-crystal*, some remarkable for their size and purity, others for their fine workmanship, or on acount of their age. Notice specially amongst these beautiful specimens:

On the first table by the wall, under glass: *163, Jewel* or *Writing-case* by *Wenzel Jamnitzer* (1562),—*306* and *302*, *Crystal Ewer* and *Jugs* carved with figures of demons, set in gold and ornamented with precious stones (16th century),—*296*, a *Frigate* of Rock-crystal, and *188*, a *Crystal Goblet* which belonged to Martin Luther, and has been handed down in the Nesen family.

On the next tables: several Chalices and Goblets of Rock-crystal; amongst them, (*172*) a covered *Drinking-glass* surmounted by a Roman warrior; also, *173*, bulging *Flagon*, both dating from about 1600.

At the back, amongst others, *178*, a Crystal *Crucifix* with enamelled figures of St. John and the Virgin, a work dating from about 1602; and on both sides, *Dishes for rose-water* in the shape of galleys. Then to the left: *Double Toilette Mirror* (*171*), with rich gold and enamel frame on a high stand: presented to the Elector Augustus by Duke Emanuel Philibert of Savoy (1553—1580). To the right: *186*, a Bottle with gold handles, ornamented with precious stones and enamel, representing sirens.

Amongst the numerous beautiful objects in crystal against the second half of this wall, notice —on the further side of the basket composed of ebony and crystal, the graceful *Crystal chalice* (*237*, to the front of the table), the lid ornamented with the Imperial Double Eagle and pretty silver-gilt statuettes; the *Jug* (*183*) with lid in the shape of a dragon, almost overladen with jewels: a piece of Augsburg workmanship which is known to have belonged to the Elector John George III before 1683.— *250*, a large *Vessel* in the form of a shell; and above a large glass in the shape of a barrel, which was given to the Elector John George by the Emperor Frederick III in 1652.

On the small table in the corner, a famous Crystal Globe, remarkably clear and beautiful, and weighing 15 lbs. which belonged to the Elector Augustus (d. 1586); also *321*, a vessel in the form of a galley.

Near the door by which visitors leave the room; a large crystall *Vessel* on a stand by *Battista Metellino* (Milan), and on the brackets above, *325*, another in the form of a dragon, bearing Neptune in gold on the lid (16th century work): *318* a delicate Crystal Goblet (date 1560); and *334*, a Glass, the crystal of extraordinary purity, probably King Augustus the Strong's drinking glass.

Against the wall on the further side of the door (in the first division), vessels made of *Serpentine;* amongst them large Vases and Jugs which belonged to the Electress Anna (d. 1585), of the rare light grey kind, and with finely ornamented settings by *Urban Schneeweiss*, a Dresden goldsmith.

In front of the centre division of the wall, a portable *Altar* made of all sorts of coloured stones and corals, Augsburg work, 17th century. Against the second half of the wall, low down, several objects made of *Jade*, an extraordinarily hard kind of stone, much valued by the ancients. Notice the large oval *Bowl* (*469*), which even in the 17th century was reckoned a great curiosity.

Visitors now go through the door to the left, and enter

VII. The Coat of Arms Room

This room is decorated with the Arms of Poland, Lithuania, and the so-called Provincial Saxon Arms, as well as with initials of Royal personages in copper gilt.

In one of the wall-cases on the right, the two *Crowns* with which King Augustus III and his Consort Maria Josepha were crowned by Bishop Lipski at Cracow, on January 17th, 1734; also the *Imperial orbs* and *sceptres,* and a *carpet* said to have been worked by the Queen. The real stones are now among the Crown Jewels, and are replaced here by crystals and paste.

By the *window* to the left: two Battle-scenes in pear wood (end of the 17th century); above this *14*, an excellent piece of carving in lime-wood representing the *Archangel Michael* subduing the rebel angels.

On the table opposite: a white *dish* ornamented with flowers, (made of dough by *Fl. E. Meyer,* Berlin); near this, all kinds of small curiosities of wood, Kelheim stone, lead and wax; amongst them the famous *Cherry-stone Carvings.* The two most remarkable are: (*i*) the stone presented in 1589 to the Elector Christian I and carved

with 150 heads; and another (*k*) which bears the portrait of a Saxon Councillor, Nicolas von Loss, and his coat of arms. Notice also a wooden *Bead* (part of a Rosary), the centre of which has been hollowed out and contains carvings representing the Lifting up of the Bragen Serpent, and the Crucifixion of Our Lord, (15th century workmanship); six *relief carvings* in boxwood, with scenes from the history of Adam and Eve; a *Kelheim Slab* (1530), with the portrait of Christopher of Prague, Baron *von Winthag*; a *model for a medallion* of Kelheim stone, with the half-length portrait of King Ferdinand I, 1532; and a painted *wax model* for a medal by *V. Maler,* and representing Duke John the Elder of Schleswig Holstein-Sonderburg, (1564—1622).

On the wall above we find reliefs in wax, soapstone and wood; amongst others an *Alabaster relief* (the Annunciation), by *Sebastian Walther,* (Dresden 1640); a coloured *portrait of the Emperor Charles V,* of the year 1530 (*44*), and *23* and *24*, two scenes in boxwood, representing *Horsemen Skirmishing.*

On the centre tables are exhibited movable models of the old Castle of the Margraves, and of the Electoral, now Royal Palace of Dresden.

VIII. The Jewel Room

The Jewel Room, the last of the series, was decorated by Augustus the Strong with peculiar magnificence and splendour. The walls, which retain their original vivid colouring, are covered with mirrors painted and gilt, interspersed with representations of the Arms of Poland and Saxony, the Orders worn by King Augustus, as well as the Electoral and Royal Insignia, and are in themselves worth a visit to the Green Vaults. The Cases in the walls contain the *Crown Jewels* and *Treasures of the Royal House,* as well as the *Insignia* of *Royalty* and the magnificent *weapons* used on State occasions by the Saxon Princes of the 16th and 17th centuries, whilst on tables and brackets

are exhibited a collection of beautiful *objects,* made by Augustus the Strong's clever Jeweller *Joh. Melchior Dinglinger.* The perfection entering into the minutest details of these works of art, which often show the humour as well as the skill of their maker, renders this collection practically unique.

Visitors should begin their inspection on the left of the Entrance.

In the first Wall-case, in six divisions, we have the *Jewels of the Royal House of Saxony,* as follows:

1. The **Set of Rose Diamonds,* containing everything requisite for the adornment of a prince belonging to an age of pomp and splendour, such as that in which the Saxon King of Poland lived. Notice: 30 waistcoat and 30 coat buttons, each a large rose diamond.—Above this Set are seven examples of the *Order of the Golden Fleece.*

2. The **Set of Brilliants*, which like the rose diamonds, was used for the personal adornment of the monarch.

3. The **Set of Brilliants belonging to Her Majesty the Queen of Saxony.* Then (high up) *two Sets of costly Pearls,* one a necklace composed of 228 most beautiful oriental pearls, and another of 177 of the rarest Saxon Elster pearls (from the White Elster in the Vogtland). — Below, a *Collection of Rings*, the first series of which contains all sorts of coloured diamonds (one weighing 72 1/2 grs.). Then to the right some of historical interest, for example: the large *Sapphire Ring* worn by the Elector John Frederick the Magnanimous up to the Battle of Mühlberg (1547), and *Martin Luther's Signet Ring,* a cornelian with Luther's crest in plain gold, are specially worthy of note; also two *Watches* set as Rings, which were made for the Elector (afterwards King) Frederick Augustus the Just, and King Antony (d. 1836).

4. A splendid **Set of Rubies,* surrounded by brilliants, amongst them another Star and Badge of the Order of the White Eagle of Poland; an Order of the Golden Fleece with three very large Blood-Rubies etc.

5. A *Set of Emeralds* and *Brilliants*; amongst them the glittering Star of the Order of the Rautenkrone, containing *265* brilliants. This Saxon order was founded in 1806.

6. A *Set of Sapphires* and *Brilliants.* Notice particularly the two irregularly formed but extremely large unset Sapphires lowest down. These stones which are only ground (not cut) were presented by Peter the Great, after whom the upper one is called "Peter the Great's Nose".

Above in the same Wall-case, a Wand encrusted with diamonds and enamel, which was used by Augustus the Strong's Court Chamberlain.

In the first window-recess, to the left on gilt tables: three pieces of *Dinglinger's* workmanship: *375*, an oval ornament on a stand representing Hercules resting from his Labours (made 1713), *376*, a shell shaped ornament with the Twelve Labours of Hercules, and *377*, the * *Fountain of Diana* (about 1720).

On the opposite table: *203*, a * *Gold Tea Service by J. M. Dinglinger.*

By the second window we find *Dinglinger's* famous work (*204*), the * *Throne and Court of the Great Mogul Aurung zebe at Delhi,* a magnificent table decoration. *Dinglinger* with his two brothers and apprentices spent eight years (from 1701—1708) over this piece of work, and was paid 58,485 Thalers, (over £ 8777), for it by King Augustus the Strong.

On the small table opposite, notice *199*: the famous large *Onyx* set by *M. Dinglinger* in emeralds, diamonds and pearls.

Now inspect the second Wall-case, which contains the following objects in five divisions:

1. A *Set of Tortoiseshell buttons*, set with brilliants, made for King Augustus the Strong.

2. A *Set of Cornelians,* also richly ornamented with diamonds, the so-called Hunting Set of Augustus the Strong (1719).

3. A *Set of Topazes,* heavy *Gold Chains,* and the French *Order of the Saint Esprit.*

4. Other *Chains and Orders*, — the Saxon Order of St. Henry and the Russian Order of St. Andrew, together with the Medalions and appendants belonging to the Order of the Garter, with the picture of St. George, worn by the Electors John George II and John George IV.

5. One of the most interesting collections in the Green Vaults is that of the **Chains of Honour,* jewelled appendants and badges of various Guilds and Companies; very beautiful examples of German Goldsmith's work dating from the 16th and the beginning of the 17th centuries, and formerly worn by the members of the Albertine Line of Saxony. Amongst these the following Jewels are specially remarkable: *290*, *The Judgment of Paris*; *292*, The *Siren*; *284*, being the Badge of the "Association of Brotherly Love and Kindness"; *285*, "Faith"; *268*, a Jewel with the portrait of the Electress Sophia (1589). The Chains of Honour instituted by the Elector Christian II (*301 a*), — also the large Coat of Arms of Saxony enamelled, and bejewelled, dating from before 1610, and the jewels showing initials of Saxon princes and princesses (*286*, *287*, *297* and *301*).

Near the door by which visitors leave the room another production of *Dinglinger's*: *202*, the so-called *Temple of Apis*, richly encrusted with precious stones, pearls and enamel.

One of the Cases at the back, (the third in the room), contains a collection of valuable *Sticks*; then the *Miners' Badge and Decorations* which belonged to the Elector John George II, and a Series of Oriental and other *Weapons*, ornamented in gold and precious stones; the **Daggers* in the 4th Division, with enamelled gold handles in serpentine work, are worthy of notice.

Between this Wall-case and the next (*350*), the so-called *Obeliscus Augustalis*, a work of art made by *Dinglinger* assisted by *Hübner* and *Döring* in honour of Augustus the Strong. The Obelisk is ornamented with no less than

240 intaglios and cameos, and with graceful vases and figures.

The * *Weapons of State* in the next, (the fourth and last) Wall-case, may be reckoned as masterpieces of the goldsmith's art of the 16th century. In the centre is the huge * *Electoral Sword of Saxony,* (the sheath of gilt ornamental open-work), made for the Elector Augustus in 1566, and used down to the year 1792 at the Imperial Coronations as the Insignia of office, by the Grand Marshal of the German Empire. Still used at certain grand Court festivities.

Close to the door by the entrance: A *Blackamoor* by *J. M. Dinglinger,* carrying on a tortoiseshell tray a large *piece of emerald* in its native ore which once belonged to the Emperor Charles V, and was presented to the Elector Augustus in 1581, by Rudolf II.

In conclusion observe three pieces of *Dinglinger's* workmanship, grouped round the centre pier: namely, three large *Ornaments* (*378—380*), which represent the spring-tide, the prime and the end of Life. The price given for these was 40,000 Thalers, (about £6000).

THE COLLECTION OF COINS

on the

GROUND FLOOR OF THE ROYAL PALACE

(Open only to Students)

The Royal Collection of Coins in Dresden is one of the oldest of the kind, and may be traced back to the beginning of the 16th century. The impetus given to Mining in Saxony, by the discovery of Silver at Schneeberg and Schreckenberg at the end of the 15th century, led to an undreamt of development of this industry, new towns sprang up, and a complete revolution took place in the coinage of the country. *Duke George* (1500—1539) took the deepest interest in this movement, and caused Mints to be erected at various places (Schneeberg, Frohnau, Annaberg and Buchholz), securing the services of *Hieronymus Magdeburger* a famous goldsmith and Die-cutter. Many specimens in the Collection date from the days of Duke George, but the real founder and organisor of the Dresden Art Collections was the *Elector Augustus* (1553—1586), and this applies also to the "Cabinet of Coins". Then followed a long series of Princes who took their part in preserving and enriching the treasures bequeathed to them; numerous costly gifts were received, private collections of coins acquired, and a Numismatic Library was at length established. In 1877 the Coins were placed in their present domicile in the Royal Palace.

The Collection now fills 37 small single, and 15 large double cases, making 52 in all.

1. Ancient Coins, (11 small cases).
2. Saxon Coins and Medals, (7 large cases).

3. Coins and Medals of other countries which formed part of the Holy Roman Empire, (8 small and 5 large cases).
4. Coins and Medals of other European, and also of non-European countries, (14 small and 3 large cases).
5. Medals with portraits of private persons, and Medals struck on various occasions.
6. Coin and Medal Dies.

The most interesting and valuable part of the Collection consists of a comprehensive Collection of *Medieval Coins of various countries*, and of a Series of *Saxon Coins and Medals*. Several unique specimens will be found amongst the Medieval as well as the Saxon series, also among the coins of a later date than 1500, and the medals of the other German and several foreign countries. The Antique Series is the weakest part of the Collection, but it is quite sufficient to form a basis for study, and is not without a few very rare specimens.

As regards the arrangement of the Collection, the *Ancient Coins* are placed according to von Eckhel's improved geographical system. The first division begins with Hispania and Gaul in the West, then travels eastward over Italy and Greece to Asia, from thence to Egypt, and ends with the countries on the North Coast of Africa, so having once more reached the West. The second division begins with the Aes grave, and includes the coins of the Roman Republic, as well as of the Roman and Byzantine Emperors.

The splendid Series of *Saxon Coins* and Medals begins with the Denaria of Eckehard I Margrave of Meissen (985 to 1002), followed by the coins of the oldest Margraves of Meissen of the House of Wettin, and those belonging to parallel branches of the family, descended from Conrad the Great.

The extremely fine Collection of *Albertine Coins* and *Medals* commences with Duke Albrecht the Valorous (d. 1500), and goes down to the present day.

The Coins and Medals of the *other German lands* are arranged according to a geographical system.

Then follow the *foreign States,* and lastly we have the coinage of Asia, Australia, Africa and America. The Medals are placed in sets according to the countries, the princes or the towns to which they belonged.

Besides this, the Collection of Coins contains some *antiquities connected with the Dresden Mint;* for example, a large painted Crucible (1623), carried as a trophy by the Officials of the Mint on festive occasions; the Silver Bells given by an official in olden times, and which were worn fastened to the belt of a "prentice" in processions; also the Vane which belonged to the old Dresden Mint (1619), and a so-called Assay Box, in which a specimen of every Saxon Coin was placed for inspection by the General Warden of the Mint of the Upper Saxon District.

As the Royal Collection of Coins is only open to students, a selection has been placed in the Green Vaults, in order to give an idea of the arrangement and compass of the larger Collection.

THE HISTORICAL MUSEUM

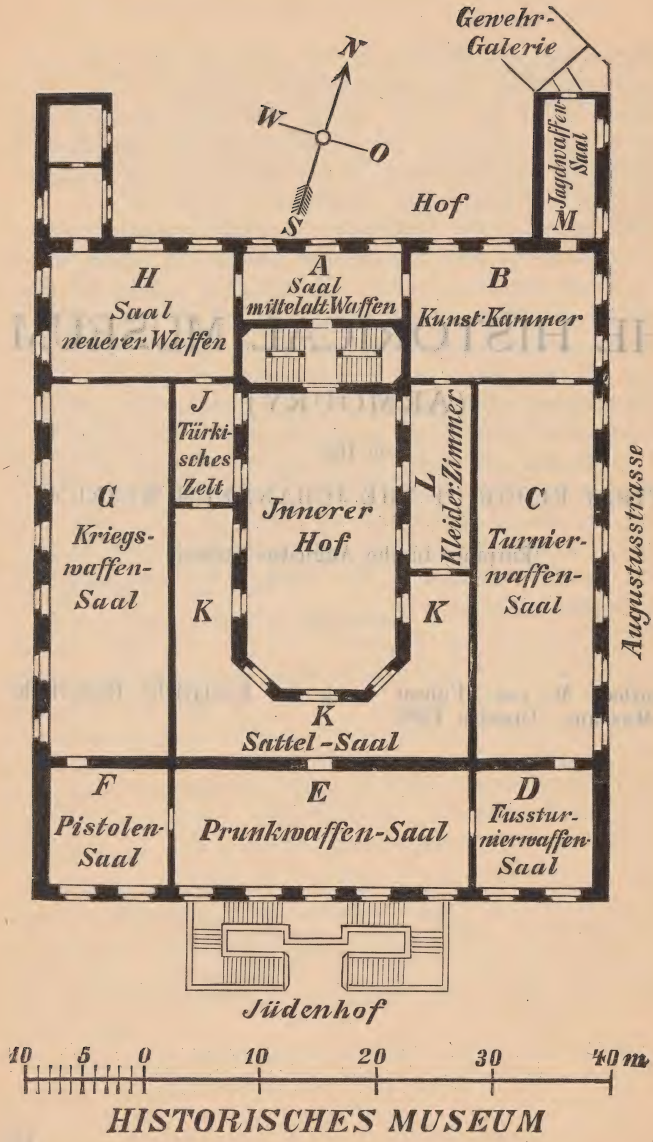
(ARMOURY)

on the

FIRST FLOOR OF THE JOHANNEUM MUSEUM

(Entrance in the Augustus Strasse)

Ehrenthal, M. von: Führer durch das Königliche Historische Museum. Dresden 1896.



HISTORISCHES MUSEUM

The Royal Historical Museum owes the fact of its being one of the finest Collections of Arms and Armour in Europe, to the chivalrous feeling and love of art characteristic of the Princes of the Albertine Line. Besides weapons of offence and defence, the Collection comprises some of the objects which belonged to the "Kunstkammer" founded by the Elector Augustus in 1560, as well as costly apparel and horse-trappings. The first beginnings of the Museum date back to the age of Dukes George (1471—1539) and Henry (1473—1541); but the Elector Augustus (1526—1586) was the first "collector" in the true sense of the word. His son, the Elector Christian I (1560—1591), and grandsons, Christian II (1583—1611) and John George I (1585—1656) added to the contents of the "Rüstkammer". During the latter half of the 17th century, when the Arts and Crafts of Germany were almost ruined by the Thirty Years' War, but few additions were made to the Collection; indeed it was not materially increased till the reign of Augustus the Strong (1670—1733), who was noted for his love of splendour, and with his court displayed the keenest interest in costly arms and armour. Late years have brought new treasures to the Collection in the shape of arms taken during the last war with France, and one of the most important and instructive acquisitions has been that of the Medieval Arms and Armour purchased in 1893 and exhibited in Room A.

From 1591 to 1722 the Museum was on the first floor of the "Stallgebäude", built by Christian I, in the same position which it now occupies. In 1722 it was placed in a house in the Schösser Gasse which was Electoral property, and there the collection remained till 1832, when it was removed to the Zwinger, and again in 1875 back to the "Stallgebäude". The walls of Rooms A, D, E and F are hung with cartoons by Julius Schnorr von Carolsfeld, cartoons for the frescoes painted by him in the Royal Palace at Munich between 1833 and 1842.

Room A. Medieval Arms

(Vestibule)

Arms dating from Medieval times to the beginning of the 16th century.

Begin the inspection with Case I, going on to Case II, then to Division I (wall) and so on to VI, at the entrance to Room B.

Amongst the *Swords,* showing the development of these weapons from the 9th to the 15th centuries, the following are remarkable: *13*, the *Battle Sword of Conrad of Winterstetten (d. 1243); *34*, the Electoral Sword of Frederick the Warlike (1425), also (in Table Case II) *36*, a late Gothic Sword of State, presented by Barbara of Gonzaga to her husband Count Eberhard of Wurtemberg (about 1475). The Series of Helmets, commencing with Case I, shows the various forms in chronological order: first *1* and *2*, simple Casques of the 12th and 13th centuries; then *3*, *5*, *6*, *73*, Basinets, amongst them *3*, with projecting visor resembling a Dogs Mask, 14th to 15th century; *4*, an open work iron Helmet with visor, for Tilting with Maces; Case II: *19*, *20*, *21*, *22*, Wall III: *75*, *77*, Wall IV: *115*, *116*, the Salades (or light helmets) which were worn during nearly the whole of the 15th century by knights and ordinary soldiers; *26* (in Case II), a *Visored Helm*, the oldest form of the Burgonet, generally in use among knights in

the 16th century: this specimen dates from the end of the 15th century. In Case II: *28*, a Bourgignot with grotesque Mask (date about 1500); lastly (in Case II) *24* and (Wall III) *74*, two Iron War Hats, the former Italian, the latter German (second half of the 15th century).

The *Shafted Weapons* exhibited on Walls I and VI (the shafts mostly renovated) include the period from A. D. 900 to 1500. They are named according to the form of their blades as follows: *42, 43, 153,* Pikes;—*45, 49,* War Scythes;—*51, 52, 149,* Glaives;—*46, 48, 50, 53, 54, 142—145, 152,* Halberds etc.

Observe on Wall II *63* and *64*, two *Heralds' Wands* made of wood and painted; middle of 15th century.

On the side opposite the windows (where two of the largest cartoons by Schnorr von Carolsfeld have been placed), mounted *Suits of plate Armour* will be found, dating from the latter half of the 15th century; notice *75*, an example of the ordinary armour used in German Tournaments about 1500; *116*, a beautiful Suit of Nuremberg Armour (about 1475); and *118*, the fluted Battle Armour of a leader of German foot-soldiers (about 1500).

Wall V has arms of various kinds, and some of rare shapes; for instance *120* and *121*, two long piercing Swords, the blade of *120* measuring 2,70 m; *123, 126, 133, 137* and *138*, Military Flails with long and short handles for the use of foot and horse-soldiers respectively;—*124, 127, 129, 135, 136*, Maces;—*125*, a Marteau or Hammer;—*130, 131, 132, 134*, Battle-axes; the three latter kinds of weapons were used by knights.

On Wall VI, besides the shafted weapons already mentioned, two short *Landsknechts' Swords*, such as were used by foot-soldiers at the end of the 15th and the beginning of the 16th century; the blade of *155* is engraved by *Albert Glockendon* of Nuremberg. The *Shields* placed against this and the foregoing walls belong to the 15th century.

Room B. Works of Art

Domestic objects used by the Electoral Household in the 16th, 17th and 18th centuries; comprising beautiful tables, chairs and cabinets, clocks, small curiosities and family portraits. To the right of the entrance between two large Grottoes, (out of which a little Knight used to dash, and offer visitors to the Electoral "Stallgebäude" the "Willkommen" or "Welcome" Cup); a Wall-case with 52 *historical glasses* of the 17th and 18th centuries, amongst them the so-called gigantic "Flemming Goblet".

Under the life-size portrait of the Elector Augustus by *Hans Krell* on Wall I, a small Writing Desk inlaid with ivory, bearing the date 1568.

Against the middle of Wall II, **Cabinet* (by *Hans Schifferstein*, Dresden, 1615), with excellent inlaid work. Notice the *Portraits* of the Elector Augustus and of his consort Anna, a Danish Princess, ("Father" Augustus and "Mother" Anna), painted by *Lucas Cranach the Younger*, and those of Duke Henry the Pious and his consort Katherine of Mecklenburg, by *Lucas Cranach the Elder*. In front of the pillars, the busts of the late King John, and of his Majesty King Albert, modelled by Professor *Schilling*.

In front of Wall III two *Card Tables* of the early part of the 17th century, the tops made from a single piece of cypress wood, and carved; the first is round, with hunting scenes and the figures of Diana, Silvanus, Atalanta and Meleager; the second octagonal, with portraits of the Emperor Ferdinand II, Louis XIII of France, Philip IV of Spain and of the Pope Urban VIII; probably lower Rhenish workmanship. Between the two, the Electress Anna's Worktable (she died 1585), inlaid with Florentine figured marble, and containing hidden away, a work-box, toilet-case, medicine-chest, a receptacle for playing cards, and on one side a spinet. Elaborate clocks with movable figures stand on these tables. In a Glass-case we have a variety of small works of art made of ivory, mother-of-pearl, metal and

wood, as well as small portraits, some in coloured wax cleverly modelled in relief on slate; of the 16th, 17th and 18th centuries.

In front of the centre window (Wall IV), an enormous **Astronomical Dial* richly ornamented with goldsmiths' work; made for the Elector Augustus between 1563—1568, under the personal direction of the Landgrave William IV (the Wise) of Hesse-Cassel.

In the centre of the Room, a ***Positiv* or *Chamber Organ* by *Christoph Walther* (Dresden, 1584). This instrument is built in the form of an altar, and is a beautiful example of the richest Renaissance style. Close to this, on a table inlaid with mother-of-pearl, Ebony Toilet and Jewel Cases with silver mountings (some gilt) by *Matthäus Wallbaum*, Augsburg (end of the 16th century). Lastly, on a slab, inlaid with silver and mother-of-pearl, the **Jewel Cabinet* which belonged to the Electress Sophia, made in 1585 by *Hans Kellerdaler*.

Now go through the door near the window (in Wall II) into Room C.

Room C. Tournament Armour I

This Room contains chiefly weapons used in Tilting, as well as other Arms and Armour used at Tournaments by Saxon princes and nobles of the 16th century. Most of the arms on the walls however, were used in war.

Notice to the right of the Entrance: *1*, *2*, fragments of Armour used in tilting with Sharp Spears at the beginning of the 16th century; — *3* and *4*, *Representation of a Tilt with *Sharp Spears*;—each of the Suits of Armour weighs more than 180 lbs; the first made about 1550 by *Hans Rosenberger*, Armourer (Dresden), the second about 1553 by *Sigmund Rockenberger*, Armourer (Wittenberg).

Then, on wooden horses, *5*, *6*, 7, *9* and *15*, Armour for Barrier Tournaments (in which the combatants were separated by barriers); *11*, *17* and *18*, ditto for Free Tourna-

ments; *10*, *12*, *14*, *16* and *19*, Armour for combats on foot in the lists, nearly all beautifully gilt and engraved. Many of the suits made by the famous Augsburg Armourer *Anton Peffenhauser*. — *20*, Complete Horse Armour. — *21*, carved Lance used at Riding in the Ring, with the Monograms and Arms of the Elector Augustus and his Consort Anna of Denmark.

Room D. Tournament Armour II

This is a continuation of the exhibition of arms in the last Room, and contains armour and weapons used at the Court of the Electors of Saxony from the end of the 16th to the beginning of the 18th century, for Combats on Foot in the Lists, Riding in the Ring, Fairs and at other festivities.

To the left of the Entrance:

1, **State Armour* for foot Combats, belonging to Duke Charles Emanuel II of Savoy (1562—1630), most artistically chased and gilt, probably by Philip Negroli, a famous Milanese Armourer. — *2* and *3*, Two massive silver richly engraved *Suits of Armour for foot combat, belonging to the Elector Christian I, and his friend Prince Christian of Anhalt; made in Dresden 1591. — *4*—*10*, Seven Suits of Armour for foot combat, richly engraved; a Christmas gift from the Electress Magdalena Sibylla to her Consort John George I, in the year 1612.

Behind on Wall I:

Swords used in foot combats, blades belonging to ditto, Lances used in Tilting, also in Riding in the Ring, three Gorgets — all dating from the 17th century.

Between the windows:

11—*17*, A number of beautiful Suits of *Boys' Armour*; these belonged to Saxon Princes between 1590—1620.

In the centre of the Room on horseback:

18, Blued and gilt engraved *Armour made for the Electoral Prince Christian (II)* at the age of nine, by *Anton Peffenhauser* (Augsburg) 1592.

In front of Wall V.

29, *State Demi-suit of Armour* of the Elector John George II, belonging to the Order of the Garter.—*30*, Armour for foot combat belonging to Duke John George III, made in 1666 by *Jacob Jöringk,* Armourer at the Electoral Court, and engraved by *Christian Herold.* — *31*, Duke Frederick Augustus (the Strong's) Demi-suit of blacked Armour, used in martial exercises by the prince at the age of 14.

Walls IV and V.

Crossbows, Javelins and thin metal shields emblazoned with heraldic devices, the latter used at Tournaments by the nobility about the end of the 17th century.

Room E. State Armour

This Room contains the most costly and ornamental Arms and Armour in the Collection, dating from 1500 to 1730.

Visitors should first inspect the armour down the centre of the Room, then turn to the right at No. *14* and see the Cases against the long wall, lastly the arms etc. exhibited by the windows.

1, *Field Armour of the Elector Maurice*, worn by him after the taking of Magdeburg in 1550 on his entry into the city.—*3*, *Cap à Pie Armour,* fluted, engraved and embossed, which belonged to Duke (afterwards Elector) Augustus. The Horse Armour, which is about thirty years older, bears the motto "Semper suave".—*4*, *Field Armour* belonging to the same Prince with remarkably fine engraving, by *Peter von Speyer the Elder,* an Annaberg Armourer, 1546.—*5*, *Complete Armour* of Duke John William of Weimar (1530 to 1573).—*6 a, b, Set of Armour* belonging to the Elector Christian I, 1588, *Anton Peffenhauser,* Augsburg.

7, ***State Armour* for horse and rider belonging to the Elector Christian II. Made by a Nuremberg goldsmith, *Heinrich Knopf* in 1606, for 8800 Guldens (about £1750). Knopf was also the maker of a second suit *12*, acquired

by Duke John George in 1604. The armour of both horse and rider is richly engraved with arabesques, and bears raised oval medallions, representing respectively scenes from the Labours of Hercules, the Trojan War, and the Voyage of the Argonauts.

8, The Elector Christian II's *State Armour* "bought of an Augsburg maker in 1602".—*9*, *11*, *13*, Gilt Copper Armour for foot combatants at Tournaments, made in Dresden 1590.—*10*, Armour Cap à Pie which belonged to Duke John George I, at the age of 16, the last piece of work done by the famous Augsburg Armourer *Peffenhauser* (in 1601).—*14*, *Complete Armour for Horse and Rider*; belonged to the Elector John George I; made in 1622 by the Augsburg Armourer *Hieronymus Ringler*, and presented to the Elector by his wife.

Wall-cases I—XXX, also Table-cases I—IV.

Helmets, Shields, Horsemen's Swords, Rapiers, Daggers, Cases of Knives etc., arranged chronologically.

Wall-case I, Arms of the age of Dukes George the Bearded and Henry the Pious.—Cases II and III, Age of the Elector Maurice. *61*, Horse Sword belonging to the Elector John Frederick the Magnanimous (1503—1554).—Cases IV—IX, Age of the Elector Augustus etc. to XXX. Age of the Saxon Kings of Poland Augustus II and Augustus III.—Wall-case VIII, Spanish Blades.—Wall-case IX, Productions of Italian Armourers and Metal-workers.—Wall-case XIII, Solingen Blades.

By the Windows:

Table-case I, *Historical Weapons* from 1530—1680.—*561*, Luther's Sword.—*562*, The Electoral Sword of the Elector Maurice, presented to him in 1548 by the Emperor Charles V, on his taking the Oath of Fealty.—*569 a—d*, Set of Rapiers belonging to the Elector Christian II; the hilts by *Israel Schuch* (Dresden 1606) beautifully set with precious stones, pearls and intaglios.—*572*, Rapier belonging to the Elector John George II, the carved iron hilt represents the Passion of Our Lord (old workmanship).

Table-case II, Beautifully worked *Daggers,* some with shooting apparatus.—*614,* Dagger which belonged to the Elector John Frederick the Magnanimous.

Table-case III: *Rapiers and Daggers* with finely worked hilts.—*687,* presented by the Emperor Rudolph II to the Elector Christian II (1610).—*690,* a Rapier containing a watch in the pommel.

Table-case IV: *State Arms* of the 17th century, richly encrusted with Jewels.—*728—731,* Set of Arms, made by *Johann Michael* (Prague 1610).—*734, 735, 737,* Rapiers and Broad-swords, oriental make and ornamentation, Viennese workmanship.—*742,* Augustus the Strong's Coronation Sword 1725).

Wall-cases XXVIII—XXX: *Polish and Hungarian Sabres and Marteaux.*—*770,* Consecrated Sword presented by Pope Benedict XIII to King Augustus the Strong, 1725.

In front of the Windows:

Paintings on Glass of the 16th and 17th centuries; the six larger Medallions in the first frame probably by Jörg Breu of Augsburg.

Room F. Pistols

This Room contains fire-arms (Wall-cases I, II), specially Blunderbusses and Pistols, dating from 1540—1700.

Table-case I: *Historical Blunderbusses and Pistols,* comprising a pair of each belonging to the following Saxon Electors: Maurice, Augustus, Christian I, Christian II, John George I, John George II, John George III, John George IV, as well as Kings Gustavus Adolphus of Sweden, Louis XIV of France, and Frederick IX of Denmark.

Table-case II: *73,* The "Monks' Rifle" (about 1500); then *Blunderbusses and Pistols with most artistic cases,* see *74—79, 97—106,* and *109.*

Wall-cases IV—XV illustrate the development in the *Manufacture of Blunderbusses* and Pistols between 1540 and 1700. Wall-case VI: Powder-flasks, Cartridge-boxes, bullet-pouches, bandoleers. Wall-case IX: Breechloaders, revolvers,

Air pistols, bayonets and other arms belonging to the 17th century.—Wall-case X: *275—280*, French blunderbusses. —Wall-case XI: *317* and *318*, two pairs of Scotch blunderbusses.—Wall-case XV: *444—453*, Italian Pistols, the barrels being by the famous gunsmith *Lazarino Cominazzo* of Brescia; *454*, *455*, two pairs of Spanish Pocket Pistols.

In the middle of the room, Case XVI: *Tools* of all kinds and gardening implements, most of which belonged to the Elector Augustus (d. 1586).

Room G. Arms used in War.

This Room contains Arms and Armour of offence and defence used in war, between 1500—1700.

Against the walls will be found Panel II: Maces, Battle Axes, Spiked Clubs (so-called Holy Water Sprinklers). —Panel III: Battle Swords.—Panel IV: Foot Soldiers' Swords and Bohemian Sabres.—Panel V: Marteaux or Hammers.—Panels I and VI: Two-handed Swords.—Panel VII: Horsemen's Swords.—Panel VIII: Wheel-lock Muskets, Halberds, Horsemen's Cuirasses.—Panel IX: Wheel-lock Muskets, Blunderbusses, Military Forks with shooting apparatus.—Panel X: Halberds and Partisans.

To the right of the Entrance,

2—25, Swords, 1500—1580.

On the Platform,

29, a *complete Suit* of burnished Field Armour which belonged to Duke Henry the Pious, with the Chain of the Order of Friesland; about 1500.—*33*, *complete Suit* of fluted Field Armour (so-called Maximilian Armour), which belonged to Duke Wolfgang of Anhalt (1492—1566); made about 1525.—*38*, *Mementoes* of the death of the Elector Maurice in consequence of a wound received in action near Sievershausen, July 9th, 1553.—*39*, a *complete Suit* of Burnished Field Armour which belonged to the Elector Maurice; with the mark of *Matthäus Frauenpreiss the Elder*, Armourer of Augsburg.—*40*, a *Coat of Mail* belonging to

the Elector Augustus. — *60*, *Demi-Suit* of blacked Armour belonging to Duke John Frederick of Gotha (1529—1595). — *75*, *Demi-Suit* of blued Field Armour belonging to Duke Albert of Holstein (d. 1612); with the Nuremberg "Shear" mark. — *79*, *95* and *99*, *Field Armour* of the Elector John George I. — *102* and *105*, *Field Armour* of the Elector John George II. — *113*, *Field Armour* and Iron Cap of the Elector John George III, worn 1683 at the raising of the Siege of Vienna. — *114*, *Field Armour* worn 1692 in the War against France, by the Elector John George IV.

Window Side:

116 – 130, ancient long guns; *131*, *132*, and (in last window) *180* and *183*, ancient cannon, (falconet, etc.).

Table Case I. *Historic Weapons;* notice *136*, the Battle-sword of Duke Henry the Pious; *143* and *144*, Truncheons which belonged to Tilly and Pappenheim.

In the corner, to the left of the Exit,

Instruments of punishment and torture of the 16th, 17th and 18th centuries.

Room H. Modern Arms

Arms and Field-badges from the age of the Saxon Kings of Poland down to the present time.

1, a *Horseshoe,* broken in two by King Augustus the Strong (1670—1733) on February 15th, 1711. — *2*, *3*, *4*, *Armour* belonging to the same; near *3*, an Iron Cap weighing 6½ Kilos which the King wore in the Northern Wars. — *5*, *Coronation Armour* of King Augustus III, (1696 to 1763).

Table Case I. *Historic Arms. 9* and *11*, Daggers and Horse pistols belonging to Charles XII of Sweden (1682 to 1718). — *13*, *14*, Two Daggers which belonged to Peter the Great (1672—1718). — *16—20*, Four Daggers and a pair of Pistols, belonging to King Augustus the Strong. — *21*, Dagger of Frederick II of Prussia (1712—1786).

Table Case II. *Court Daggers* of French shape, some

of the hilts finely ornamented.— Set of Weapons of Russian workmanship; about 1720.

Wall III (between the two windows). Scotch Sabres; Swedish, Prussian and Saxon Officers' Daggers; among the latter some which belonged to the Swiss Guard.

Table Case V. *56*, King Antony's Mourning Dagger, (1765—1836).— *57* and *58*, King John's Helmet and Sabre, (1801—1873).

Wall IV. *Arms taken during the war with France 1870—71.* See the Mitrailleuses exhibited in the centre; the *Field Gun* with the bronze bore having been taken at Sedan, the Plate Mitrailleuse before Paris. On a stand between these will be found examples of the *breechloaders* and *repeating rifles* which have been introduced into the armies of Europe within the last ten years.

Near the entrance to the next Room;

Turkish Flags and Field-badges taken in the wars against the Turks at the end of the 17th century.

Room J. The Turkish Tent

The * *Tent,* which was taken by the Saxons under their brave Elector John George III after the Siege of Vienna (1683), belonged to the Commander-in-Chief of the Turkish Army, Kara Mustapha. In it will be found Turkish and other weapons from the east of Europe; the most costly sabres, yatagans and daggers being in Table-cases I and II. — Wall Case I. *80*, *88*, Two Muskets, very finely ornamented. — Wall Case IV. *175*, **Polish Scale Armour* with Morion; gilt Maltese crosses on the scales of the former (about 1680). — *176*, * *State Shield* of John Sobieski III King of Poland, who fought on the side of the Saxons at the Siege of Vienna; the chasings representing the victory of the Polish Duke Lesco IV over the Jazyges, in 1289.

Room K. Saddles.

This is a collection of the riding equipments used by the Saxon princes at the most brilliant court festivals; the

saddles, stirrups etc. being richly ornamented with embroidery, or set with precious stones and pearls.

The walls are hung with portraits, mostly of Saxon monarchs and princes.

10, Turkish Riding Set, belonging to the Elector John George IV, ornamented with goldsmith's and enamel work; rosettes were added later, containing about 550 rubies and 40 diamonds. The Set was brought from Italy by Duke John George I about 1602.— *11, Riding Set* belonging to the same Elector with more than 500 oriental pearls and 700 diamonds, in enamel and gilt setting.—*13*, Augustus the Strong's *Riding Set,* ornamented with Saxon diamonds (Zabeltitz Pebbles); used in 1730 at the encampment at Zeithain.

In Wall-case XI: a red velvet saddle, used by the Emperor *Napoleon* during his stay in Dresden in 1813.

On both sides of the Entrance (Wall-cases I and II), four Mitres belonging to the Bishops of Meissen; 14th and 15th centuries.

Wall-case XII: Clothes belonging to the Electors Augustus and Maurice.

Wall-cases III—XI: *Costumes of Saxon Princes and Princesses.* Observe: Wall-case IV, Costume of Sea-green satin worked in coloured silk, worn 1604 by the Elector Christian II at the so-called "Sailing diversion" on the occasion of his brother's marriage.— Case V: Robes belonging to the Order of the Garter; purple velvet, embroidered with gold: these belonged to the Elector John George II. —Cases VI and VII: Court Robes (French pattern), which belonged to Augustus the Strong.

Table-cases I and II *Collection of Shoes,* beginning with a Shoe dating from between 1525 and 1550, and ending with those of the beginning of the 19th century.— Table-case III contains a *Collection of walking sticks.*

On leaving the Costume Room, go across Room B into Room M where the hunting weapons are exhibited. This Room both by its position and contents forms the connection with the Arms Gallery. (The Collection of Models formerly exhibited here has been placed in the Green Vaults.)

Room M. Hunting Weapons

This (the last) room contains an excellent collection of Hunting Weapons and Equipments of the 16th, 17th and 18th centuries.

1, The Elector John George I's *Hunting and Travelling Table*; the top of ebony richly inlaid with silver; the inlaid work by *Theodosius Häsel* of Augsburg. In the table all sorts of toilet accessories and tools.—*2,* * *Objects* used in Falconry.—*3, 4, 5, Crossbows* used in the Chase.

Table-case I: *Weapons* used in the Chase by Saxon Princes, from Duke Henry the Pious to King Frederick William the Just, inclusive.

Wall-case I: Knives in Cases etc. (1490—1612).

In Wall-cases II—IX: Boar stickers, Hunting-knives, Set of Hunting weapons, powder flasks, pouches, horns, dog-collars etc. in chronological order. — Wall-case V: *Hunting equipments*, used on state occasions; *248*, Romanic Hunting Horn, 12th century; *263 a—c* and *265 a—f*, two Sets of Hunting Weapons set with turquoise; *264 a—g*, Hunting Weapons set with emeralds, all having belonged to the Elector Christian II; *266* Cutlass, with deer-horn handle which belonged to the Elector John George II.—Below, embroidered pouches and dog-collars. — Wall-case VI: *293*, Hunting knife which belonged to Henry IV of France (assassinated 1610). — Wall-case IX: *411—425,* King Augustus the Strong's Hunting Weapons.—*427*, Ornamental Cutlass presented by King Augustus III to his Chief Huntsman, Heinrich Wilhelm Döbel, author of the "Jägerpractica".

To the right of the door, in a Stand:

Spears and traps used in the Chase (1500—1740).

By the second window:

Sporting Guns (1600—1740).

This room leads into the Arms Gallery.

FIRE ARMS GALLERY

IN THE BUILDING CONNECTING THE JOHANNEUM WITH THE ROYAL PALACE

Entrance in the Historical Museum

Die K. Gewehr-Galerie zu Dresden, nach dem beschreibenden Verzeichnis von Friedrich Nollain neu bearbeitet von C. Clauss. Dresden 1873.

The Fire Arms Gallery is situated in a narrow building connecting the Stallgebäude with the Palace, and was erected at the same time as the former under the Elector Christian I. Here the Collection has been housed since 1733, and the interior shows the same rich decoration which the Stallgalerie received at the time when it was built. The walls were painted with life-size portraits of Saxon Princes, from Harderich (a mythical King of Saxony), down to Augustus the Strong; the Elector Frederick Christian was added later. The earlier pictures are good portraits and were mostly done by the Court Painter *H. Göding* (d. 1606), the later ones by *Bottschild, J. H. Schmidt,* etc. Panels are also introduced giving some account of the originals of the portraits, with scenes taken from their lives. The walls are painted below with Arms, and representations of Jousts held by Duke (afterwards Elector), Augustus of Saxony at various places between 1543—1566. Over the windows and Entrance, notice the 19 Stags' heads with antlers, none having less than 18 branches.

King Augustus the Strong appointed the Stallgalerie for the reception of the Collection of Sporting Guns, formerly in the Jägerhof, and to these were added the fire-arms and other hunting appointments from the Rüstkammer, etc. Under King Augustus III the collection was greatly enlarged, partly by the bequests of the Merseburg and Weiſsenfels Collections of Arms. At present the Gallery contains more than 2000 specimens of rifles, guns, pistols, crossbows, arbalists, and hunting weapons; affording an ex-

cellent idea of the best productions of German and other gunsmiths; particularly of those belonging to the 17th and 18th century.

To the right of the entrance: Wall Case I. **Sporting guns and equipments* of the 17th and 18th centuries; amongst the former some of peculiar construction. *7*, *8*, and *41*, Repeaters for 20, 30, or 40 charges. — *9*, *10*, *12*, *42*, *44*, and *48* are Breechloaders, *44* with bolt action, like the rifles of the present day. — *45*, a Flintlock by *Lippert* of Egerstadt. — *52*, Riding Whip with shooting apparatus; lock constructed like *45*. — *47*, Gun for three charges (loaded one above another), with two locks and one trigger. — *18*, Four-barrelled gun. — *21*, Three-barrelled ditto. — *19*, *20*, Revolvers. — *70—74*, Cases of Hunting Weapons, first half of the 18th century. — *87*, *98*, Two Cutlasses with Shooting apparatus by Ranger von Leubnitz.

Centre Series: Table Case I. **Sporting and Target Rifles* very richly fitted, the older ones with matchlocks (about 1570); further, two Fowling-pieces with so-called Courland wheel-locks, (about 1580); the others with wheel-locks and German stocks, (before or about 1630). Notice amongst the latter the rifle made by *Max Götersdörfer* of Linz (1601).

Left Side of the Gallery: Wall Case II. Sporting and Target Rifles with wheel-locks and German stocks, (1580 to 1680).

Centre Series: Stand I. Full size Crossbow with richly ornamented shaft; on the windlass, the date 1554; two quarter size ditto, the shaft of one inlaid with deer-horn, date about 1580; quarter size, the shaft inlaid with coloured wood, date 1586.

Table Case II: Beautifully fitted Sporting and Target Rifles, with wheel-locks and German stocks, 1630—1700. Amongst these two rifles ornamented with stones and enamel, which the Elector John George II had made by *Christian Herold,* a Dresden Gunsmith for the Electoral Prince in 1669; also a rifle with ramrod, the iron finely engraved,

by *Balthasar* of Breslau; considered a masterpiece. The beautifully inlaid stock bears the name of the maker *Caspar Sommerfeldt,* and the date 1669.

Left Side: Wall Case III. Sporting and Target rifles, with wheel-locks and German stocks, 1700—1740.

Centre Series: In Table-cases and on Stands: Rifles as in the preceding cases; in Case III two Powder Flasks, elegantly carved in ivory, the larger one set with a "Nuremberg Egg", a watch, of the beginning of the 17th century; then crossbows, some for shooting bolts, other for stones or bullets (prodds), arbelasts, boar Spears, two machines for weighing game; newer rifles, Sporting-guns, etc.

Left Side: Wall Case IV. Target guns with wheel-locks and German stocks; 1680—1780. — Wall Case V. Wheel-lock rifles with French stocks, 1670—1770. Across the front of the case Augustus the Strong's Sporting Gun, weighing about 38 lbs. — Wall Case VI. Wheel-lock rifles with French stocks by *Müller* of Cassel; known by the name of Hesse-Cassel Müller Rifles. About 1700. — Wall Cases VII, VIII and IX: Sporting and Target Rifles with French flint-locks, and long butt-ends; 1680—1780. Across the front of Wall Case VIII the heavy Sporting Gun, made for Augustus the Strong by a Wolhynian peasant in 1740. — Wall Case X: Fire arms with damascened Turkish barrels.

Centre Series: Model of the equestrian statue of King Augustus the Strong, the founder of the Fire Arms Gallery. The statue is in the Neustadt Market-place.

Right Side, by Window Case VI: Fire Arms with damascened barrels, ornamented with coloured stones and goldsmith's work; the two upper ones with Turkish locks and stocks. — Wall Case XI: Spanish Fire Arms and Pistols, signed *Antonio Comas, Nicolas Bis, Diego Esquival, Antonio Martinez, J. or G. Fernandes* (barrel-smiths), and *Gianino, A. Mastrioh, Pornio-Barcelona* (locksmiths), etc. 1680—1760.

Centre Series, Table-case VIII: Two French Guns, as well as *French Sporting and Target Pistols*, the iron

portions being finely carved, and some gilt. Made between 1700 and 1730 by *Dutreoil, Languedoc, La Roche, Mazelier* and other Parisian Gunsmiths.

Right Side: Wall-case XII. *French Guns and Pistols* 1700—1740.—Wall-case XIII: French Double-barrelled Guns and Pistols, some with the barrels side by side, others one above another, 1700—1840.—Wall-case XIV: Italian guns and pistols; amongst them a short gun and a pair of pistols belonging to it by *Lazarino Comminazzo* of Brescia (d. 1689), as well as other guns and pistols by *Lazaro Lazarino, Fortunato Lazarino, Pietro Moretta, Antonio Moreti, Il Braida Mod^na* etc.

**Table-case VIII: *Rifles, Guns and Pistols*, made between 1742—1749 by *J. N. Stockmar* of Suhl; the barrels, locks, and stocks are richly ornamented in the late Rococo style. These arms are considered the most valuable in the Gallery.

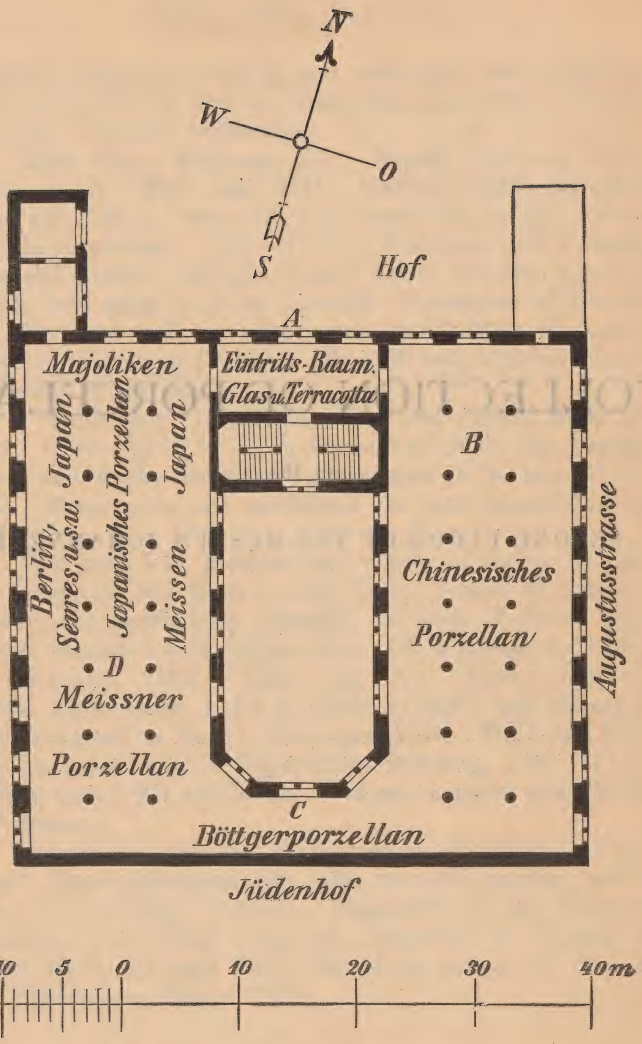
Wall-case XV: Muskets and pistols of various origins; the fittings of two Guns (*5* and *6*) by *Tanner* of Sondershausen, are particularly beautiful. A pair of pistols have barrels encrusted with tortoise-shell; *56*, a Mortar for letting off fireworks, 1729.—Table-case IX: **Rifles, Guns and Pistols,* made about 1750 by *Kolbe* of Suhl, and almost as richly mounted as those in Table-case VIII.—Wall-case XVI: Fowling-pieces used in Capercailzie Shooting, 1700—1770. —Wall-case XVII and XVIII: Various muskets and pistols, 18th century.

Between the two last Wall-cases by the window, under Glass; Double-barrelled rifle with movable barrels, and a lock, by *Le Page* of Paris. Presented by the Emperor Napoleon I to King Frederick Augustus of Saxony at Erfurt 1808.—Target Rifle with block action, by *Schmidt and Habermann* (Suhl), 1888.

COLLECTION OF PORCELAIN

on the

SECOND FLOOR OF THE MUSEUM JOHANNEUM



PORZELLAN-SAMMLUNG

A. HISTORY OF THE COLLECTION

The Royal Dresden Collection of Porcelain, unique as regards the quantity of old Chinese, Japanese and Meifsen (called in England Dresden) China which it contains, owes its superiority in this respect to King Augustus the Strong, who was a famous collector. At the beginning of the last century the King sent for large quantities of Chinese and Japanese porcelain from Holland, besides purchasing several very valuable collections, one of which (1715) belonged to Field Marshall Count Flemming. He also received some very rare specimens in exchange from Frederick William I of Prussia, some of these being the famous "Dragoon Vases". By this means King Augustus acquired most of the choicest specimens available in the early part of the last century, and his collection was further enriched from the Royal Factory at Meifsen, which he established in 1710; its early days being specially well represented in the present collection. In 1717 the King purchased Count Flemming's "Dutch" Palace, (situated in what was called till 1732 "Alt-Dresden", now Dresden-Neustadt), and proceeded to turn it into a "Japanese" Palace, the name it still bears. He intended to decorate the whole with porcelain, placing huge vases and almost life-size animals in the corridors and pleasure grounds, and filling the rooms with porcelain of different colours. His plan was partially carried out, and many of the rooms in the Japanese Palace presented a very beautiful appearance.

In 1786 however, when it was determined to remove the Electoral Library, and the Collection of Coins and Antique Sculpture from the Zwinger to the Japanese Palace, the porcelain appears to have been but little valued, for it was placed in the basement, where though still accessible to visitors, it remained hidden away amidst dark and gloomy surroundings till 1875. But in spite of this, important additions were made to the Collection from time to time, consisting of specimens from Meiſsen, the beautiful Sèvres China presented by Napoleon I in 1809, as well as fine selections of Viennese and Berlin porcelain given by the Emperor Ferdinand of Austria, and Frederick William III and IV of Prussia, respectively. Finally the Czar Alexander III sent some choice specimens of St. Petersburg porcelain in 1888.

In 1875 the Collection was placed in the Johanneum Museum and since then it has been added to considerably in various ways. It contains specimens of pottery, as well as porcelain belonging to various lands and ages; but the antique, and medieval pottery found in tombs, have been moved to the collection of Sculpture in the Albertinum, and to the Prehistoric Museum.

B. TECHNICAL NOTES

Pottery, the production of the human hand in the department of Ceramics, (from the Greek Keramos, Clay), is either *porous* (soft), or *dense* (hard).

In *Porous* Pottery the body fired at a low temperature, is when broken earthy, opaque, dull-sounding and easily scratched; it sticks to the tongue and is pervious, (viz. it allows fluids to pass slowly through it), which is afterwards prevented by a coating called glaze. White lead, or alkali glaze produces a thin transparent layer, whilst tin glaze forms a thick, opaque milkwhite enamel over the body.

Dense or Hard Pottery, the body of which fired at a high temperature incrustates or frits, (from the Italian frittare to roast), without fusing, has in consequence when broken a shelly appearance and does not stick to the tongue; it is so hard that it has a clear sound, cannot be scratched with a knife, and even when unglazed cannot be permeated by fluids.

To the former kind *Porous,* or *Soft Pottery* belong besides common tiles and bricks

1. The *Terra Cottas,* to which may be reckoned the varnish-painted Terra Cottas, (Siderolite and Terralite).
2. All *Pottery* with lead or salt glaze.
3. The so-called *Faience**) — viz. the common or enamelled Faience with opaque glaze or thick tin enamel, including *Majolicas***) and *Delft-ware.*
4. *Stone-ware;* being semi-porcelain or fine Faience, formerly called also Henri Deux Faience, with transparent glaze.

Hard or Dense Pottery may be divided into *Stone-ware* and *Porcelain,* and the former subdivided into

1. True or Common Stone-ware, the origin of which dates back to the earliest ages, its glaze being produced by the steam from common salt placed in the furnaces.
2. The so-called Berlin Sanitary Crockery, the body of which resembles porcelain, but is opaque and made from a mixture of fire-proof clay and porcelain paste.
3. Wedgwood-ware, with which may be classed the red "Böttger" porcelain, made in Dresden by the famous Alchemist Johann Friedrich Böttger after Chinese patterns, before he invented his true white porcelain; also an imitation belonging to the same age, the so-called Brandenburg Porcelain.

*) The name is derived from the Italian town Faienza.
**) Called Majolica after the Spanish island Majorca.

China or Porcelain (from porcelina and porcelana, the Venus Shell), the most delicate and precious of all Ceramic productions,—dense, white, translucent and clear-sounding, is either *unglazed*, (as biscuit or statue porcelain), with a dead and rather rough surface,—or *glazed*, with a vitreous, transparent and shining surface. Glazed porcelain is again subdivided into *hard* and *soft* (frit) porcelain.

The *True or Hard Porcelain*, (pâte dure), which as a rule is produced from pure white China clay or Kaolin (the name of a Chinese mountain), with felspar as a flux, and the glaze consisting chiefly of quarz, felspar, Kaolin, and fired China paste—is baked at a very high temperature, and excels all other pottery in solidity and usefulness, offering however more difficulty for coloured ornamentation than stone-ware or soft porcelain.

Soft (artificial) *Porcelain* of a lighter and more liquid body and softer than true porcelain, is composed of plastic tertiary clay (pipe clay), and Kaolin, and also (like the Seger Porcelain of the Berlin China Factory), of Ytterby microclin and fatty lignite clay; to these are added flint, gypsum or bone-ash as flux; its lead glaze being easily scratched. It is also called *English Frit Porcelain,* which when opaque resembles stone-ware, whilst the *French* or true *Frit Porcelain*, (pâte tendre, vieux Sèvres), of a vitreous body with lead *glaze*, comes nearer to glass in its composition and qualities, and strictly speaking should not be counted as pottery, for it is a glass frit containing a minimum of argillaceous clay, although from its appearance it can with difficulty be distinguished from hard porcelain. The paste is prepared from sand, saltpetre, common salt, alum, soda and gypsum; after they have been fritted, powdered and refined, and chalk and calcareous marl added, the mixture is made flexible by the addition of black soap and parchment glue. The very transparent lead glaze, resembling crystal glass, is easily scratched, and indeed objects made of frit porcelain are always very sensitive to sudden changes of temperature, and very liable to crack.

C. DESCRIPTION OF THE COLLECTION

On entering the Collection it will be best at first to leave the exhibits in the Vestibule, and following the invitation of a life-size Porter or Crier in Franconian Faience, to enter the first Room or Wing on the right.

Begin the inspection by noticing first the objects in Cases and on Stands immediately to the left of the Entrance along the top of the room; then passing down the left side of the room, look at the cases by the windows. Having reached the wall at the further end, return along the other side to the Entrance; then walk down the centre and inspect the stands there.

Following this order we shall first see the white and single-coloured, then the parti-coloured Chinese porcelain; then the blue and white Chinese, and Japanese (formerly called Indian) porcelain. For lack of space in this Room, the parti-coloured Japanese porcelain is placed in the second room.

In the passage connecting the two wings or rooms we find European china, beginning with the Böttger porcelain, which is followed immediately in the second Wing by the Old and Modern Meifsen Porcelain,*) (right side of the second room as far as the centre). Then come European porcelains of Vienna, Berlin and other German manufacture; then the French (Sèvres), English, Russian, Swedish, Danish, and Hungarian. In the further half of this Room follows the parti-coloured Japanese, as supplementary to the blue and white Oriental porcelain exhibited in the first room. In the Vestibule, Italian Majolicas, Faiences, and Earthenwares, German Stoneware, Jugs, Oriental Faiences, and Earthenware, Chinese Soap-stone, and a Collection of Glass will be found.

*) Made at Meifsen near Dresden, and universally called in England Dresden China.

Room I. Chinese Porcelain

The first Room or Wing contains *Chinese porcelain*, and chiefly such as dates from the end of the 16th to the beginning of the 18th centuries; or according to Chinese computation, from the latest period of the Ming Dynasty (1368—1644), and the early period of the Thsing Dynasty; the latter having been on the throne since 1644.

The porcelain belongs chiefly to the periods Wan-li (1573—1620), Khang-hi (1662—1723), and Yung-tsching (1723—1736), whilst the period Kien-lung (1736—1796) is less numerously represented, and the modern porcelain by only a few solitary specimens.

The Chinese, to whom the honour belongs of having produced the first porcelain, place its invention in very early ages, (centuries before our era); but it may be accepted with certainty, that what is now understood by porcelain was not made in China until about A. D. 600, and that centuries elapsed before perfection was attained. The proper painting in colours on or above the glaze, was not practised till the latter half of the 15th century.

The coloured, which succeeded the white porcelain, is generally divided into five epochs, of which the first three belong to the Ming, and the other two to the Thsing Dynasty. The first epoch called after the period Siuen-teh, comprises from 1426—1465, — the second Tschhing-hoa (1465 to 1567), the third Wan-li 1567—1644, — the fourth Khang-hi 1644—1725, — and the fifth Kien-lung 1723—1796. After the "Kien-lung" comes the modern porcelain.

King-teh-tschin has always been the chief seat of the Chinese porcelain manufacture.

Among the large number of objects exhibited, the following deserve special attention.

In the Corner-case immediately to the left on entering the room, will be noticed a number of various-sized *statuettes* of the lovely goddess Kuan-yin, the bestower of divine grace, or the goddess of mercy. These statuettes bear such a

striking resemblance to our Madonnas, (specially those in which the divine mother is represented carrying her Son on her arm), that in former times they were often sent by the Portuguese to the European markets to be sold as the Virgin and Child.

Other *representations of divinities,* some made for India, (for instance Brahma, the Creator and Sustainer of the world, represented with 18 arms holding various objects), will be found in the two Kiosks and in the Corner-case near the first window; in these also a fine collection of old Chinese figures, groups, animals etc. A fierce-looking fabulous beast, *Foh's Dog* or the Chinese Lion, is of frequent occurrence; this creature is the guardian of the temples and houses of the Chinese, an inevitable accessory of the Altar of Buddha, and is found in almost every dwelling. The figures are also used as incense-burners.

Notice amongst the figures in the first kiosk, three coloured Chinese *statuettes*, supposed to represent Louis XIV, Madame de Maintenon and the Dauphin; also a *group*— a Dutch Family at the tea table,—all of these made in China. Also *figures* of some of the Eight Immortals (Pahschen) or eight Saint's of the Sect Lao-tse (a complete set of these in Case 10, first side, centre).

Notice so-called *Temple Gardens* or grottoes; and under glass, between the two large Kiosks a very curious Temple-garden arranged as an indoor fountain. The four-clawed Dragon Lung lies in a pool, in front of high rocks covered with Chinese, and when the apparatus is set in motion he spits forth water, which also springs from other parts of the model.

The exhibition of old *white* China porcelain begins in the *Window-cases* to the left of the Entrance, and belongs chiefly to the collection bought in 1715 from Field Marshal Count Flemming; some specimens have moulded ornamentation and Chinese inscriptions in Tschuan engraved on them, whilst others bear raised flowers (branches of the leafless Chinese Plum), or are ornamented in openwork.

Two of the oldest specimens will be found in the second Window-case, consisting of shallow bowls with open-work rims filled in with glaze; thus forming a translucent pattern.

Notice on the same side of the room the *Sea green Seladon*, and also *crackle porcelain*, the seams on the latter, (forming a particular pattern), being caused by rapid contraction of the glaze after the first baking; this curious method of ornamentation has always been highly esteemed by the Chinese and Japanese.

Going down the left side of the room, notice in the first Window-case some pieces of the *oldest Seladon porcelain* in the collection, belonging to the age of the Ming Dynasty, under the thick greenish glaze of which scratched ornaments and hieroglyphies are recognisable; also the famous *Yellow Imperial or Dragon porcelain,* only made for the personal use of the Emperor; to export, or sell this out of China is punishable by death. The yellow dishes with the five-clawed dragon, (the Emperor's symbol), scratched under the Glaze, bear the following inscription: Ta-Ming-Wan-li-nien-tschi, viz. "Made during the years Wan-li (1573—1620) of the great Ming Dynasty". The bowls are signed: Ta-Thsing-Khang-hi-nien-tschi, viz. "Made during the period Khang-hi (1662—1723) of the great Dynasty of the Thsing".

In the first Case we find the rare old *Turquoise blue Porcelain*, then the *black* with gold decoration, the *red-brown, grass green,* then that *speckled in two colours* etc. The two large copper-red Vases, (in gilt European bronze setting), are supposed to have belonged once to Catherine II of Russia. The six large "*Foh's Dogs,*" turquoise blue and violet, are especially valuable. The open-work globe which some of them hold is the symbol of perfection, or of the masculine element, whilst the smaller animal placed by some of the others, denotes the feminine element.

On the other side of this case, notice in the third (the centre) division, the cream-coloured Jug in the form

of a two handled globose bottle, with raised arabesque ornamentation, of the age of the Sung Dynasty (960—1279), and in the first division the two octagonal delicately painted *Lanterns*, resembling vases, of translucent or egg-shell china.

The *parti-coloured* Chinese porcelain, which is well represented in this and the following cases on this side of the room, has been divided into two groups, designated "famille verte" and "famille rose" respectively, as the green or delicate rose colouring predominates in them. Although this distinction does not refer to the age but to the ornamentation of the china, it may be generally stated that the delicately painted green porcelain, (particularly esteemed in China as Ming-porcelain), is older than the pink, which belongs chiefly to the 18th century.

The variety of pattern which visitors will find on the thousands of jugs, cups, plates, dishes, bowls, vases, bottles, pots, etc., is practically inexhaustible. As regards colouring, the thick transparent enamelling is most remarkable, for no other nation has ever succeeded in ornamenting hard porcelain in this manner. The five famous colours (Ngu-thsaï) of the green porcelain are: iron-red, violet, yellow, green and blue.

Flowers take the place of honour in the decoration, and those most frequently represented are the peony, (reckoned the queen of flowers by the Chinese), the chrysanthemum, then the iris, lotus-flower (Nelumbo), bamboo, branches of the Chinese plum, (without leaves but covered with blossoms), the magnolia, branches of the Japonica, and wild cherry, as well as trails of tuber-rose. Then we note objects from the animal world: butterflies, birds, insects, fish, etc. with scenes from Chinese life, divinities, and fabulous animals, specially the dragon, the bird Fung-hoang or phœnix (the emblem of the Chinese Empresses), Khi-lin (half stag, half dragon), Foh's dog, — all signs and emblems of power, peace and earthly prosperity.

Many of the objects remind us in their form and ornamentation, that the Chinese were influenced by the taste

and mode of decoration used by other nations, for whom they manufactured porcelain. There are some decidedly European shapes, (see the wine-cooler in case 10, the jug somewhat like a helmet in case 2, the cups with handles, etc.) We also frequently find objects decorated or made in Persian, Indian or Japanese taste.

Old Chinese porcelain is instructive and valuable in many ways, for in the early days of European manufacture such specimens served as models for the first Meifsen porcelain (Dresden China). We find (in case 10, second side) amongst other things a *Potpourri* covered with blossoms of the Chinese plum (Prunus Mume), the model (though differently shaped), for the Meifsen "Snowball Vases", so famous in later years.

* *The large Vases and Bottles* on the first of two round stands between cases 12 and 13, (white ground, with delicate arabesques and flower-painting in red and gold), belong to the specimens which are decorated in *Persian taste.*

Amongst the finely coloured * *Vases* to be found on the second of these two round stands, the set on the middle shelf, bearing the arms of Poland and Saxony, and the initials of King Augustus the Strong, deserve special attention. The vases which compose this set, were ordered by the King from China, at a time when it was not possible to produce such work in Europe. Fifteen *plates* in the lower part of Case 15, were obtained in the same manner; these are ornamented with the two-headed eagle, the arms, and monogram (C. C.) of the Emperor Charles VI, and were made for his special use.

Notice the beautiful *coral-red Porcelain* in Case 12; amongst this will be found curious *pots*, completely closed at the top, (Case 12, first side). These have a small opening at the bottom through which the fluid is introduced into a pipe leading to the top of the vessel, but it cannot escape through the same opening when the pot is placed in position. Such vessels are used in China to hold the water required for moistening Indian ink in writing.

At the end of the last century large quantities were made in brown china at Swinton; the Prince of Wales, (afterwards George IV), having taken a fancy to some which a Mrs. Cadogan had brought from India, and which were called after her, "Cadogan Tea-pots."

Notice also the small *Sacrificial Vessels* ornamented with raised lizards, (belonging to the period Wan-li 1573 to 1620), in Case 15 (second side, centre top). Also the sets of large **Dishes* in Case 19, representing scenes from the life of the court. (1) A combat in a drama,—(2) a ladies' race before the Emperor, who is looking on with delight,—(3) Arrival of visitors at the princesses' palace,—(4) a musical entertainment in the Court of the Imperial Palace, and (5) a procession of warriors from a drama. In the end Cases (17 and 19) notice the *Azure blue china*, some with speckled blue ground, (fond bleu fouetté—tschuï-tsing), amongst which will be found in Case 17, a number of middle-sized globose covered **Vases* (blue with a black mosaic pattern and branches of the Chinese plum in blossom), (period Khang-hi 1662—1723), which should be specially noticed on account of their great value.

Notice also in the lower part of Case 19 (second side), some **Dishes* with beautiful flower and fruit painting, as well as Dishes and Plates with scenes from the daily life and legendary lore of the Chinese people.— Pictures from the paddy fields: (1) cultivation of the germinating rice-seeds;—(2), (centre of case) removal of the sprouts to the prepared land which has been previously irrigated;—(3) combat of a Chinese Amazon on a white steed with a warrior issuing from a fortress;—(4) the mythical inventor of written characters Fuh-hi, with 8 horses, whose spots are connected by the learned with the 8 elementary signs, (the 8 trigrammes 'Pah-kaa'), of the Chinese language; or with the fundamental symbols of the Chinese story of creation, etc.

Notice in the last window-case (20) the extraordinarily large *Dishes* with two Chinese ladies; and the *dishes* and

plates representing a goddess reposing on the clouds,—the beautiful and ever youthful Si-wang-mu (the personification of unfading youth), accompanied by a boy and a fallow deer, which is offering her a peach,—the symbol of long life; (famille rose; period Yung-tsching, 1723—1736).

Across the bottom of the room and in the second half, the *blue and white porcelain of China and Japan* (cobalt blue, under glaze throughout), is very fully represented; amongst this, (in the first lower division of Case 28), some plates decorated for Holland with Dutch pictures,—*i. e.* landscapes, and also representations of the demolishment of J. Zuylen von Nyeveldt (the Grand Baillie's) house at Rotterdam, on the 6th of October 1690, in consequence of the execution of C. Kostermann; some of these copies showing that the originals have been strangely misunderstood. In the centre division of the same Table-case, a very interesting deep *bowl* with an *Arabic inscription* round the rim; also (Case 31, second side), *bottles* in the form of recumbent White Elephants, made for Siam; and lastly (in the same Case, just below these) *cups with covers*, manufactured for export to France, painted with Louis XIV and his Queen on the throne surrounded by a circle of kneeling Chinamen; a French inscription round the rim, as follows: L'empire de la vertu est etably jusqu'au bout de l'univers.

Near the Entrance, which we have now reached once more, notice the large modern Chinese *Vases* placed on stands: —two enormous bottle-shaped ones have small handles in the form of dragons, and are thickly painted in relief with plants and animals, also with the four-clawed dragon in the midst of flames on a blue ground. These are specimens from the modern manufactory of Canton.

On the *stands in the centre of the room* will be found the exceedingly beautiful **Sets of large old blue and white Chinese Vases;* amongst these are the famous tall Dragoon Vases, which Augustus the Strong received in 1717 with other Chinese porcelain in exchange for a regiment of Dragoons.

The *Sets* of Chinese and Japanese Vases respectively. consist usually of five pieces, three of which are as a rule globose covered vases, and two in the form of beakers or cylinders.

On the stand opposite the entrance, an interesting Set of *Vases* will be found, painted with the ladies of the Court of Louis XIV. On the same stand enormous so-called *Calabashes*, in the shape of doubly swelling gourds (Chinese hu-lu) with high covers, and richly ornamented in blue with flowers and leaves under glaze.

All these extremely beautiful *Vases* in the centre of the room belong to the 17th century, the period Khang-hi, as do also the large *Tubs,* which stand about among the Vases on the pillars and stands, and which were also presented to King Augustus the Strong by the King of Prussia, (sent from Charlottenburg in 1717). These tubs, which are beautifully painted inside and out, are used in China for keeping goldfish, and in Europe frequently in orangeries.

II. The Passage. Böttger Porcelain

Here will be found the *very earliest European porcelain,* the *red Böttger or Jasper ware,* being the first attempts of the celebrated alchemist and chemist *Johann Friedrich Böttger*, (born at Schleiz February 4th, 1682; d. March 13th, 1719), to manufacture china. This is a red or reddish-brown stoneware, an excellent imitation of a similar ware made in China; in fact Böttger's paste besides being very adaptable, harder and more delicate than its Chinese rival is superior to it in one respect—it admits of being ground after firing; this we can observe from the many specimens exhibited here.

In 1701 Böttger, who had been apprenticed to Zorn, a Berlin apothecary, fled to Wittenberg and placed himself under the protection of King Augustus the Strong, who brought him to Dresden. Böttger's original intention was

to make gold, (indeed gold and silver nuggets which he is said to have manufactured by alchemistic art are shown in the centre Table-case, window-side, first division, and bear witness to his activity in this direction); but in Dresden he conceived the idea of making porcelain. He was indebted for this to his acquaintance with Ehrenfried Walter von Tschirnhaus, a famous mathematician to whom Saxony owes its first glass-works. Tschirnhaus (b. 1651, d. 1708), endeavoured in vain to imitate Chinese porcelain; specimens said to be his manufacture, from a light red glassy paste which when ground looked like agate or jasper, will be found in the centre Table-case, (window-side, first division). It was not until after his friend's death in 1709, that Böttger succeeded in perfecting his Jasper or Red porcelain to such a degree, that it was impervious and capable of holding boiling water. When ground it obtained a highly polished appearance, resembling glazed or polished jasper; in the baking however it sometimes turned grey or ash-colour, or looked as if it were covered by a grey skin. Samples of this may be seen in Window-case 48, and Wall-case 49; they have sometimes been wrongly spoken of as a speciality of Böttger's, and the name Iron porcelain has been given to them. The Red Porcelain was first exhibited for sale at the Easter Fair in Leipzig 1710; when 3557 thalers' worth, (about £533), were sold. This was sometimes cut and polished, sometimes enamelled, lacquered and studded with gold and silver, set with stones, and ornamented with filagree work; sometimes it was covered with a black or brown glaze, and in this way a new sort of porcelain was originated, (see Window-case 46 and Wall-case 49); the red colour of the paste showing through where it was ground, and then being lacquered in gold or colours.

About this time, (at any rate as early as the year 1709), Böttger succeeded in making *white translucent hard porcelain*. The material used was Colditz clay, and (the so-called "Schnorr-") white earth, from Aue near Schnee-

berg. In 1709 Böttger showed samples of his fine white porcelain to the Royal Commissioners, and excused himself for the too yellowish hue of his glaze, by reference to the imperfect furnaces and low vaults in which his work was carried on in the fortress of Dresden. In 1710, when the red Saxon porcelain was sold for the first time at the Easter Fair at Leipzig, Böttger was also able to send samples, (though rather rough ones), of his white porcelain; but it was not till Easter 1713, that this was exhibited for sale. In 1716 when a new kind of paste had been invented, (a workman named Mehlhorn took the credit for this), the manufacture of white porcelain was at last completely successful, and from that time it gradually superseded the red and brown china, only the polished kinds of the latter being made, and Bohemian workmen employed in the polishing. It may be mentioned that the secret of making the brown porcelain had been betrayed by a workman (Samuel Kempe), who escaped from Meiſsen and joined the China Factory established in 1715 by Privy Councillor Friedrich von Görne at Plaue on the Havel, near Brandenburg; the successful imitation of Meiſsen ware finding its way to the market under the name of Brandenburg porcelain. By his invention of Meiſsen (Dresden) China, Böttger's name is inseparably connected with the history of European porcelain; for from the Albrechtsburg in Meiſsen, (to which Böttger's laboratory had been removed from Dresden in 1710), the manufacture of white porcelain increased in rapid strides, and the secrets of the art spread over the whole of Europe, in spite of all precautions taken to the contrary. But the Meiſsen Factory still takes the lead in Europe, and produces hard porcelain, which as regards beauty and durability is superior to any other.

In Böttger's day the white porcelain was ornamented with gold and silver, also with mastic enamel, and enamel painting, raised flowers, leaves and figures; as well as with so-called mother-of-pearl or opal glaze. Shortly before his death the blue and white china was invented, (cobalt

blue under glaze). Specimens of this will be found in the next Wall- and Table-cases.

After Böttger's decease, rapid strides were made in the decoration and painting of Meifsen porcelain under two artists — *Johann Gregorius Herold* (d. 1775), and *Joh. Joachim Kändler* (born 1706, d. 1775), and the groups and figures which were made by the latter are still eagerly sought by connoisseurs as most valuable specimens. At the end of the connecting Passage, near the second room, will be found some of Kändler's groups, viz. * *The Crucifixion*; — *The Death of St. Francis Xavier, the Jesuit Apostle*; — and the * *Model* of an enormous *Equestrian Statue* — surrounded by allegorical figures, of *Augustus III* of Poland (son of Augustus the Strong), to be made entirely of porcelain and placed in the Neumarkt of Dresden Altstadt. This model was finished by Kändler in 1753, and the bust of King Augustus III, which stands by the window, will show on what a colossal scale the monument was designed. Such difficulties were however experienced in firing the separate parts, that the idea was abandoned.

Other groups of later date, exhibited in and near this passage, will be found as follows: Near the first room,— "An Act of Homage to the Elector Frederick Augustus III, the Just"—a table decoration raised in terraces, with many figures, presented to the Elector on December 23rd 1776, probably Kändler's last piece of work. Saxonia kneels before the Elector accompanied by Truth and Peace, whilst Minerva holds her shield over him protectively. Below are the Muses, with children representing the Arts and Sciences. — By the window on brackets: two groups of the so-called Marcolini period, (named after the Minister Count Camillo Marcolini who was at the head of the Meifsen Factory from 1774—1814), representing the Trades and Industries of Saxony; —and further on, (near the Equestrian monument by the second window); — a large symbolic group in Meifsen biscuit porcelain, modelled by *Jüchzer,* representing the Annexation of the Crimea by the Empress Catherine of Russia.

Room II: A. European Porcelain

The contents of the wall and Table-cases in this room represent the development of the manufacture of **Meifsen Porcelain**, as far as possible in chronological order, whilst on the Stands in the centre are exhibited mostly life size animals and great fantastic vases and jugs, many of which were made under Augustus the Strong for the decoration of the Japanese Palace Garden. Many of these are painted gold and red in oils.

Notice the so-called "*Snowball Vases*", and others belonging to this set, ornamented with the busts, initials and Arms of Louis XV of France and Augustus III of Poland. The model for these vases, taken from French pleasure gardens, was sent by Madame de Pompadour to the Meifsen Factory in order that it should be copied in porcelain. The covering of snow-ball blossoms was added in Meissen, and copied from some Chinese articles which were thickly incrusted with the blossoms of the Chinese plum. Between the Wall-cases 30 and 51—notice the *Statue* on a bracket, representing *Augustus III* in Polish costume, modelled by *Kändler*. These Wall-cases contain the first white, and blue and white Meifsen porcelain, as well as early white glazed and finely painted figures and groups; amongst these notice the Children, the Sphinx, and the little white Dwarfs in the Case 51 (second division, above).

In Case 51 (lower part, left hand) between numerous specimens of the first white china, will be found a receipt written by Böttger himself for a quantity of Colditz clay, specimens of which are shown.

Opposite the first window in a special Glass-case, a large and costly **Bouquet* of old Meifsen porcelain (the coloured flowers modelled in free-hand), the white Vase which holds them on a handsome bronze Stand.—Close to this on brackets, two extremely interesting **Busts* very characteristically modelled, and partially painted, representing a Chinese couple laughing at eachother. They belong to the earliest days of the Meifsen manufacture (about 1725),

and were designed for the ornamentation of the Japanese Palace.

In Case 53 top, notice the beautiful Vases, (the apple-green with flower and fruit painting are the finest), also the life-size **Busts*, (portraits), of the Court Conjurer Joseph Fröhlich (d. before 1763; the bust made before 1730); — and of Junge, King Augustus the Third's Jester, and Postmaster at Lauchstadt, (called Baron Schmiedel); also the **Tureen* with raised flowers, belonging to the so-called "Swan" service.

Amongst the Services exhibited, (those in window-case 52 show the *first attempts at painting*), King Augustus the Strong's *Dinner Set*, (case 53 lower part), painted with the Polish and Saxon Arms and scaltered flowers, will be of interest. Such scattered flowers, often found on the older Meifsen porcelain, originally served to hide little blemishes acquired in the baking.

Notice specially in the lower part of Case 53 (centre-division), 8 finely decorated **plates* (each one different), which belonged to as many services in the possession of the famous Count Brühl, and bearing his arms and those of his wife, Countess Kolowrat; also a **Tureen* which belonged at one time to the Electoral Minister von Hennicke.

The Meifsen ware shows very plainly that the first makers kept as closely as possible to Chinese and Japanese models, of which the King's collection offered an immense choice; (see Table-case 52, lower part of second side). We also notice the change from the baroque forms, (often imitation of goldsmith's work), to the airy and graceful rococo shapes, which took place after 1730.

The six **Vases* in the second side of Case 53 are remarkable, being magnificently decorated with Hunting and Battle Scenes and the escutcheons of France and Navarre under the Royal Crown; these are said to have been made in 1747, on the occasion of the marriage of a Saxon Princess, Maria Josepha daughter of the Elector

Frederick August II, (King Augustus III of Poland), with the Dauphin Louis; afterwards father to Louis XVI.

Notice in Window-case 55 by the second window, the **Bowls*, (bearing the dates 1726 and 1727), with the crossed swords still seen on Meifsen porcelain representing the two Electoral swords crossed. These specimens are most important for the history of Meifsen porcelain, showing as they do what had been in accomplished in china-painting at that time.

In the next Case (56) below, — notice amongst other things, specimens of the *red Dragon or Court Porcelain* with birds of paradise (the Chinese bird Fung-hoang), and dragons, a pattern only ordered for and at present still used by the Court; also other old Services; for instance that with the so-called Yellow lion (in reality a tiger), with scenes from the story of a Chinese child who had fallen into a pot; (right side of Case). Above we have a collection of the finest *old Meissen figures* of the last century, a time when the Factory was at its best. To this belongs also a group placed in a special Glass-case before the window: Apollo on Helicon, surrounded by the Muses. This has been copied at Meifsen since 1880.

Notice the following charming pieces in the upper part of Case 56, Division 1: two groups of Children playing, one a girl on stilts, and another girl who has fallen out of a swing, — also the Four Elements. — Division 2: The Five Senses, represented by charming little ladies in the costume of the period; — a *Lady with a muff, reading a letter; — the Four Quarters of the Globe, (two of these are in Division 4). — Division 3: the *Gardener and his Wife, two large figures (known under the name of Count and Countess Brühl); — the *Tailor on a Goat (called Count Brühl's Tailor), and also the Tailor's Wife on a Goat. — Division 5: Five Couples dancing. — Second Side of Case: Division 1 (top shelf): The School of Love (Cupid as schoolmaster surrounded by girls). — Second shelf: The Vintage and the Winepress. — Divisions 2 and 3: Statue

of Bishop Bruno of Meiſsen;—(top shelf): The Spring-time of Love, two charming groups;—the Grand Master of the Free Masons;—the Bag-pipe Player;—the *Dancing Cobbler Pair;—the two Miners;—the Turk;—(3)*A Pair of Lovers seated, with a Mandoline;—(2) another Couple with a little pug;—(2) a *Pair of lovers standing, the man holding a birdcage;—(3) a little Lady, playing a hurdy-gurdy;—the *Kettledrummer of the Regiment, the kettledrums forming salt-cellar and pepper box;—(3) a *Pair of Fauns dancing.—Division 4: *The Monkey and fruit, (top shelf, with the mark A. R.);—The broken Plank, and the Egg-basket upset, (also known as the Temptation);—the Trial of Love ("He loves me"), or the Decision;—the Love letter, and lastly in Division 5 (lowest shelf): the Good Mother, the Good Father, and Parental Joys.—With the exception of some older pieces which will be found in Divisions 2 and 3, these groups and figures belong to the Marcolini period.

By the next window (Table Case 57), very beautifully painted **Services* dating from the early part of the last century. One, painted with naval battles, Turkish combats, views of harbours and Eastern market-places, hunting scenes, etc., bears the arms of a noble and ancient family, (the Bucchia), by one of whose members it was ordered. The second Service, extremely richly ornamented and delicately painted with Chinese figures, is interesting on account of the different marks which it bears. The marks are K. P. M. (Königliche Porzellan Manufactur), the Staff of Esculapius, (often incorrectly called Mercury's wand), with the two swords; and the two swords alone.

The next Case (58) contains besides beautiful bowls, cups, animals, etc. (which form a continuation of the figures and groups in the preceding case), the famous *"*Monkey's Concert*" (centre) belonging to the time of Augustus III, extremely clever caricatures of the conductor of the Royal Opera, thirteen musicians, and four female singers in Rococo costume. Notice in the lower compartment the buff (so-called hunting) Service, which belonged to Augustus

the Strong, composed of a great number of pieces; the plates and dishes used as ornaments over the window on the opposite side of the room, belong to this set.

As a connecting link between the porcelain already noticed and the modern on the other side of the room, observe: a *large Camellia* in a separate glass-case; the plant was made in Meifsen for the International Exhibition in London (1851); also the "*Four divisions of the Day*", modelled by Professor *Johannes Schilling* in Meifsen biscuit china in 1879; a copy on a small scale of the splendid groups made in sandstone, and gilt, which ornament the steps of the Brühlsche Terrasse.

Now notice the beautiful * *life-size Animals* (quadrupeds and birds), modelled by Kändler, which look very effective on the centre stands. We continue our inspection of the Meifsen Porcelain belonging to this century, which is placed on the opposite side of the room, leaving for the present, the Japanese china which begins immediately to the left.

Cross over to Case 59, containing Meifsen *biscuit-china figures and groups*, (which being fired without glaze do not shine), mostly made by three excellent modellers *Dietrich*, *Jüchzer* (d. 1812) and *Mathäi* (d. 1832). They comprise busts of members of the Royal House of Saxony, King Frederick Augustus the Just (d. 1827) and his co-regent, later Frederick Augustus II (d. 1854); then of Goethe, Herder, the Mineralogist A. G. Werner, Dr. Martin Luther, Melanchthon, the Court Preacher Reinhard, etc. Then come the beautiful groups: Diana and Endymion, Cupid and Psyche, Venus and Adonis, Lessons in Love, the Three Graces, Love Bound, and Love Conquered, Peace (an allegorical group, representing the new life of Saxony after the Peace of Hubertusburg), the Love Market or the Dealer in Cupids; Apollo and Daphne, a Sacrifice to Friendship and to Love, etc. Further, a figure representing Fanny Elsler the dancer (1830—40), a Stag-beetle and finally on brackets the Shepherd and his Dog, and Tying the Sandal, (modelled in Meifsen by Professor *Leuteritz*).

In the lower part of Case 59 will be found old as well as modern examples of the famous *Zwiebel (onion) pattern*, a Meiſsen copy of a Chinese original used as early as the former half of the last century, and which has proved so attractive up to the present time that porcelain with this pattern cannot be manufactured fast enough. The so-called onion is the fruit of the water-plant Nelumbo, (the Chinese lotus), full of seeds and not unlike a pomegranate. Then follow samples of a Dinner Service with blue or purple oriental Fan-pattern, (manufactured since 1879), and in Window-case 60, some in the Persian Renaissance style (Side board dishes), all of which have only lately been designed for the Royal Manufactory. Then a set of Dessert plates with the famous Watteau painting, (pairs of lovers in pleasure-gardens), and sepia paintings after Angelica Kauffmann (d. 1807).

On brackets in the windows: Neptune, and opposite: his wife Amphitrite, Queen of the Ocean, drawn in a shell chariot by sea-horses and dolphins, and surrounded by Nereïds and Tritons; two new groups after old models, which were made by Kändler.

The Case in the middle of this space contains chiefly modern porcelain, the exception being a group which is placed on the window side, representing (in old Meiſsen ware), St. Hubert kneeling in the forest before a stag which bears a crucifix. The modern porcelain comprises several beautiful table ornaments, clocks, candle-sticks, figures and groups, the models for which were made by sculptors and artists of Munich, Meiſsen and Dresden. But several specimens in 61, lower division, represent the Marcolini period; notice the Chocolate cups in French style, dark blue with antique, mythological and idyllic figures, as well as the three covered vases above with fine views of Dresden, Meiſsen and Pillnitz. These were made in 1809 as a present for Napoleon I, but were never sent to him.

The Meiſsen Factory also employs the new method of decorating porcelain, ornamenting in slip, i. e. painting in paste

on a ground which has been fired at a very high temperature (pâte sur pâte); the paintings are baked with the glaze, also at a high temperature, and stand out from the delicate colouring beneath like cameos. Among the number of beautiful Vases and plates, all the colours found available for this kind of ornamentation are represented; sometimes in connection with over-glaze colours and gold. Where the white paste is only sparingly used, these colours show through and serve as shading for the pictures.

Then follow (in Window-case 62), a selection of plates and dishes, specimens of the great perfection attained in flower-painting by Braunsdorf, an artist who was born at Meissen in 1841; then two dishes with beautiful figure painting, representing Dejanira carried off by the Centaur Nessus, and Daphne changed into a laurel; also a plateau with the Triumphal Procession of Venus (after Boucher), and dessert plates with exquisite pictures in Watteau's manner. — The newest productions of the Factory with coloured Limoges enamel and transparent platinum and gold painting, make an excellent show; see a charming cup (in the same Case) with Women bathing, (after Boucher).

In the last division of Case 61 and in the Window-case 63, may be seen the first attempts wich have lately been made in Meifsen to imitate coloured crackle porcelain, the surface of which is covered with fine cracks. This was formerly considered as a Chinese speciality.

Against the wall stand the *busts* of their Majesties *King Albert* and *Queen Carola,* modelled by Professor Hultzsch of Dresden in biscuit china. Notice by the windows four new chariot groups copied from old models; — Apollo and the Chariot of the Sun, Diana drawn by Stags; Jupiter (hurling thunderbolts) drawn by a pair of eagles, and Venus by doves and swans. Observe the remarkably beautiful *Meifsen *Vases* on brackets; one (a jug) which stands in front of the pillar, is delicately painted with Venus rising from the sea accompanied by Cupids and Tritons: (Professor Grosse, Dresden 1879). Then to the left, large Royal

blue Vases with copies from celebrated pictures in the Dresden Gallery; — Vases of various sizes in Rococo style, richly ornamented with raised flowers and delicate pictures in Watteau's manner; a large Vase painted in oils, (the Bazaar in Constantinople), by *Scheinert* (1839, d. 1868); — a very large covered Vase with very bright colouring, was made by G. Semper for the Great Exhibition in London (1851); two large Vases in the shape of goblets without covers, each having two sepia paintings after M. Schwind, representing the legend of the Beautiful Melusina.

Under the fine chandelier stands a *Vase* (70 cm high and as many wide at the mouth), in antique style with serpent handles, with the Triumph of Alexander the Great, in Limoge enamel, copied from Thorwaldsen; made in 1873 by Prof. Leuteritz for the Vienna Exhibition. The small handsomely decorated *table* in front of the mirror is composed entirely of porcelain, and is ornamented with mythological and allegorical subjects on a brown ground after Prof. Bendemann (Dresden), while *Bernhard Sturm* of Meifsen painted the excellent portraits on porcelain (above the mirror), of the late King John and Queen Amelia of Saxony.

In the two cases 64 and 67, and two Table-cases 65 and 66 the whole of *Dr. Spitzner's Collection* of about 1000 pieces (bought in 1890) will be found. This Collection, which is arranged as far as possible in chronological order, begins in Wall-case 64 (near the window), with some objects by Tschirnhaus made of glass paste; and also variously treated Böttger ware, some with imitations of Chinese marks, followed by articles stamped A. and M. de Milde, L. van Eenhoorn and J. de Caluwe. Then we have a series of the earliest white porcelain, without marks, some painted, decorated in gold, etc.; further pieces — with *K. P. M.* — *K. P. F.* — *M. P. M.* marks occasionally used by the Meifsen Manufactory, others with a figure resembling a paper kite, some with

the Staff of Aesculapius (sometimes called Mercury's Wand); and others with the royal monogram *A. R.* — The Herold period is specially well represented; for instance by the specimens of the famous Brühl "Swan" service. Then follows a quantity of porcelain ware of most varied kinds belonging to the Rococo period, some charmingly painted; a rich collection of specimens of the so-called transition period (1763—1774), and a great number of the productions belonging to the time when Count Marcolini was at the head of the Factory (1774—1814). In the centre Table-case the blue and white plates and other articles give a good idea of the gradual development of the well-known onion pattern, while on the estrade under glass will be found the most graceful and exquisite specimens of figures and groups, coloured plates, pots, etc.

Now cross the room and notice by the first window of the large compartment, the lovely Flower-piece painted for the Antwerp Exhibition of 1885 by *Braunsdorf* of Meifsen. In front of the pillar stands a large *Vase* of antique shape with blue and white flowers on a Royal blue ground, deep blue at the foot, and getting gradually lighter (made for the Antwerp Exhibition 1885); between the windows the large Fountain of Neptune, a copy of the fountain with numerous figures, by Matielli which is in the garden of the old Marcolini Palace, now the City Hospital in Friedrichstadt (Dresden).

In cases 68 and 71, and Window-cases 69 and 70, **China from other European Factories** will be found; first specimens from *Berlin, Nymphenburg, Frankenthal, Ludwigsburg, Höchst, Fürstenberg;* also from *Grofsbreitenbach, Limbach, Kloster Veilsdorf* and *Wallendorf,* and other smaller factories of Thuringia. Further, *Viennese* Porcelain, amongst which a series of large Vases, richly gilt and beautifully painted; and some groups modelled in biscuit china by A. Grassy, (Cupid and Psyche, Jupiter and Ganymede, Juno

and Hebe); also Vases in biscuit china, gifts from the Emperor Ferdinand of Austria (1835); lastly in Wall-case 68, and Window-case 69, *English, French* and *Swiss porcelain.*

Notice in front of the Fountain of Neptune, **Bust* in biscuit china of Queen Elizabeth of Prussia, Consort of Frederick William IV, by birth a Bavarian Princess; the bust modelled in 1836 by *H. Mantel*, and given to the Collection in 1847 by Frederick William IV of Prussia is much admired on account of the porcelain veil. Notice also the richly ornamented *Vase* with two oil-paintings by Janicken, representing the Fight of the Prussian Major Schill and his Hussars in Stralsund (1809), and the Return of the Prussian Militia; presented by Frederick William III of Prussia (1837).

Among *Sèvres* (French) porcelain, that presented by Napoleon I is noteworthy: viz. the large **Vases* in the centre on stands, particularly two painted by Georget in the year 1808, (Napoleon visiting a Field-hospital, and also greeting the Austrian prisoners and wounded); also the enormous Royal blue Vases à la campana, painted in gold with the Triumphs of the Roman Emperors. The richly gilt *Tea Service* (1808) which formed part of the Imperial gift is beautifully painted with portraits of famous Frenchman, etc. (by de Marne, Drolling Swebach, Georget, and Caron), and will be found in the lower part of Case 68. In the same case will be found the other sorts of French porcelain (pâte tendre and pâte dure), also the following fourteen statuettes of Sèvres biscuit china: Fénelon, Bossuet, Racine, Virgil, Homer, Vauban, L'Hôpital, Lafontaine, Luxembourg, Sully, Tourville, Molière, Turenne and Montesquieu.—The most modern productions of the Sèvres Factory are represented by two large Vases in the centre; one (painted by *Brunet* in 1866) with a Bacchante dancing before a Satyr, and a Bacchante held by cupids approaching a Satyr; both these beautiful paintings framed by trails of reddish wine-leaves; the other vase (1870) decorated by

Solon in pâte sur pâte after the manner of Limoges enamel, represents Beauty with Cupid on her lap. Against the wall, over the Fountain of Neptune the Bust of Napoleon I in Sèvres biscuit, (presented by the Emperor in 1808); also in Viennese biscuit porcelain the busts of the Czar Paul I, the Emperors Francis I and Ferdinand I of Austria, as well as of Count Sinzendorf; all presented by the Emperor Ferdinand of Austria (1835).

Some samples of the Imperial Porcelain Factory in St. Petersburg were acquired (1888) as gifts of His Majesty the Czar Alexander III; see the two large **Carcel Lamps* on brackets (near the large blue Sèvres Vases), the bodies of china in rich gilt setting (the delicate paintings by A. Miranoff symbolize wine and water); also the objects exhibited at the second side of case 71: a Toilet-mirror in Russian style, — a set of plates from the Imperial so-called Raphael Dinner Service, (because ornamented with delicate copies of Raphael's Loggia pictures); also a dessert plate with richly gilt rim, and a representation of the Czar's Body Guard, (Caucasian Kossacks and Tartars from the Crimea), after an oil-painting by Balaschoff. In the centre division of this case will be found a collection of the best production of the former China Factory belonging to M. Fischer, at Herend (Hungary); and in the 4th and 5th divisions, Porcelain from Sweden (Roerstrand and Gustafsberg), as well as from Denmark (Copenhagen).

B. Japanese Porcelain

In the second half of this room the *coloured Japanese porcelain* will be found.

The manufacture of porcelain was commenced in Japan much later than in China (in fact not until the 16th century), and it is especially connected with a military expedition taken by Hideyosi against Corea (1592—1598), when Corean potters were forced to accompany the troops on their return to Japan. By the masterly way in which the

Japanese manipulated their beautiful colours, and on account of their drawing being far less stiff than that of the Chinese, they soon outstripped their teachers.

Probably all the Japanese porcelain brought over by the Dutch East India Company in the 17th and 18th centuries came from the province Hizen, from some of the numerous hamlets near Imari on a chain of mountains which contains Kaoline. The finest and most delicate productions always came from Imari, whilst Arita was the chief manufacturing centre.

The Dresden collection comprises almost exclusively the old Japanese porcelain from Hizen, so highly valued and much sought after, belonging to the best age of its production, the latter half of the 17th and beginning of the 18th century. The collection is perfectly unique, and was acquired by King Augustus the Strong for the decoration of the Japanese Palace.

The most striking examples in this collection are the * *Sets of magnificent large Vases,* the colouring being extremely fine.

In Pier-case 72 are some very curious old Japanese *Vases;* the ground is of glazed blue flowers, with occasional bare spaces on which pictures have been stuck in relief. The latter are made of a paste or cement (of boiled glue, ochre, varnish and wheaten flour) pressed on in moulds.

Various plants, shrubs and trees are constantly repeated on Japanese porcelain; the Chinese *Plum* (Prunus Mume), also a great favourite in China, which bears a striking resemblance to our black-thorn in the shape of its blossoms, being also without leaves; then the *Sakura* or Japanese Cherry Tree, extremely numerous in the mountain forests; the *Botan* (Peony), the *Kiri* (Paulownia Imperialis), the *Lotus* (Hasu-no-hana), the *Kiku* (chrysanthemum), with its splendid blossoms resembling the rays of the sun, also used as the Royal Arms of Japan (Kiku-mon or Kiku-no-hana-mon); also various kinds of *Sycamores,* and *pines,* the slender *bamboo* etc.

These trees and plants are enlivened by birds; amongst these the Japanese *Nightingale* (Unguisu), the *Crane* (Tsuru), the White *Heron* (Sagi), the *Pheasant*, *Swallow* and *Wild Goose* are most frequently represented; then we find *insects*, also in connection with *quadrupeds*, (the tiger and stag introduced from China), *fish*, and the *four lucky* or *fabulous animals*: the Dragon (Riyô), Hôwô the Phoenix (corresponding to the Chinese Fung-hoang), the Ki-rin (Chinese Kilin) half dragon half lion, and the tortoise Ki.

The landmarks of Japan are also often represented, especially a volcanic mountain, the holy Fuji-san or Fuji-no-yoma (in Suruga), which according to a legend was formed in one night, (not active since 1707), and which is ascended by thousands of pilgrims in the course of the year.

Two huge *covered vases* ($1^1/_2$ m high) form the conclusion of the *Japanese* collection; these stand on carved brackets at the sides of the door leading to the vestibule, and although they are much more modern than anything we have yet seen, they are really magnificent specimens; observe the delicate flowers and birds, the beautiful colouring of the enamel (some of it transparent) and the harmonious treatment of the decorations.

C. Majolicas, Faiences, Stoneware and Terra Cottas.

This department begins with Cases 83 and 84, which contain *Dutch* and *German Faiences*, mostly Delft ware. Then follow in the long Wall-case 85 (to the right of the exit) *French* Faiences, old and modern, from Rouen, Nevers, Limoges, Marseille, Moustiers, Sinceny; also from the Hanong Factory which existed in the last century at Strasburg etc. Then modern *Swedish* Faience from Roerstrand's Factory in Stockholm and from Gustafsberg (1873 and 1874).—*English* Stoneware and fine English Faience. Notice the productions of the famous *Josiah Wedgwood* (born at Burslem 1730, d. 1795), one of the greatest ceramic artists, of whom England is justly proud. The cream-coloured

Queen's Ware, the articles made of basalt paste (black biscuit or Egyptian porcelain), the bamboo-coloured biscuit ware, the red Stone-ware are all his productions; but the most remarkable is the Jasper ware (invented 1775), made of an extremely fine paste capable of taking any colour, (resembling biscuit porcelain) and usually bearing white reliefs from designs by Flaxman on light blue ground; the finest of these date from 1785—1795. The large two-handled *Vase* with cover shaped like an Amphora, is decorated with the Four Seasons after the antique (white reliefs on light blue ground); indeed under John Flaxman's influence the Wedgwood ware acquired an antique tendency in its form and decoration. The last two divisions of this Wall-case contain *German* and *Austrian Faiences* and *Terra Cottas* and also *Saxon Stoneware,* from the Faience Manufactory of Hubertusburg, established 1770 as a private undertaking by Count von Lindenau.

The Vestibule

In Corner Case 86 (on the right) we find a collection of *German Stonware Jugs*, dating from the 16th and 17th centuries, comprising "Bellarmines" or Greybeards, (also called in England Cologne Pots), from Fraechen and Raeren; "Siegburg Bells", (tall flagons); bluish-grey jugs from Grenzhausen, and Kreuzner Apostle, Hunting, and so-called "Mourning" Jugs.

Then follow in Wall-case 87 and in Window-cases 88 and 89 a rather important collection of *Italian Faiences* or *Majolicas* which belong mostly to the 16th and 17th centuries, from the factories of Urbino, Pesaro, Faënza, Gubbio, Venice, Castelli, etc.

The name Majolica comes from the island of Majorca, where the Italians learned the art of making this kind of ware; but they greatly improved on it at Faënza. Majolica is therefore also called Faënza pottery, or Faience.

The pictures on Majolica generally represent mytho-

logical scenes, (often taken from Ovid's Metamorphoses), Biblical incidents are also favourite subjects; the colouring is generally blue and yellow, whilst green, violet and brown or black are sometimes used as accessories.

The best specimens in the vestibule are the two large **Covered Vases* with writhing serpents as handles, standing on brackets on either side of the door leading from the last room; King Augustus III is said to have given 600 ducats for these magnificent vases. One is painted with Bacchus finding the forsaken Ariadne, and Diana preparing for the bath; the other, front, Bacchus and Ariadne in a Triumphal Car, with Drunken Silenus following.

In Wall-case 90 will be found samples of Persian Faience, also Neapolitan figures, imitations of Etrurian ware; and below, modern Japanese Stone-ware from Kioto, Satsuma and Owari, as well as a collection of older objects used in the ceremonies connected with Japanese Tea-drinking (Tscha-no-yu); pots for keeping the powdered tea, "dishes" for drinking it out of, etc., made at Yatsushiro, Kioto, Sato, etc.; the beautiful colouring of these is well imitated in the clay vessels with coloured glaze by Auguste Delaherche of Paris. Wall-case 91 contains various other Faiences, later Italian figures, Moorish objects, etc.

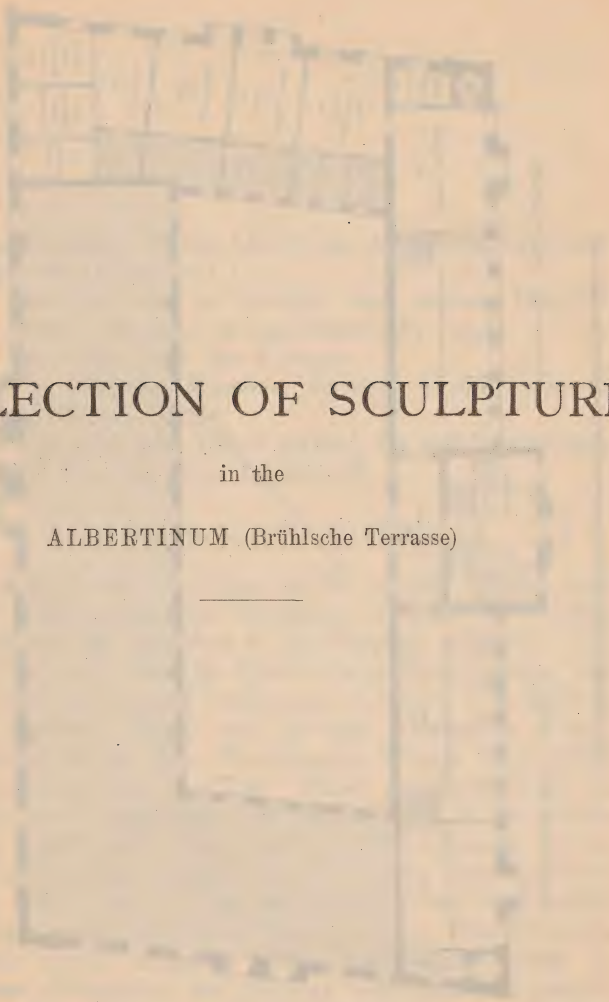
In the centre of the room, a large round stone *Drinking Table* which belonged to the Elector Augustus of Saxony (d. 1586) of marble and Zöblitz Serpentine Stone, engraved with Armorial bearings, portraits and inscriptions, etc., with a hollow in the centre, in which the bottles were placed.

On this table stands a very large blue and white so-called Delft *Vase* (probably Franconian Faience), which was formerly in the Palace of Hubertusburg. It was made about 1700.

The last large Wall-case (92) on the other side of the exit contains a *Collection of Glass* which still comprises many interesting objects, although the historical glasses and those with armorial bearings, as well as the large

drinking cups, beakers, "Willkommen" and tankards have been removed to the Historical Museum. Notice the Venetian, Bohemian and German Glass of the 16th and 17th centuries; amongst these two extraordinarily high Beakers belonging to the age of the Elector Christian II with engraved arabesques and pictures; (one 2.30 m high; the other imperfect 1.30 m high). A number of articles made of Chinese soapstone are also exhibited here.

In conclusion, notice next to the life size porter in Franconian Faience (supposed to represent the last Court Jester Beyer), a *Chime of Bells*, in the shape of a tall Chamber Organ which stands in the corner of the room. The case is carved in open work and bears the arms of Poland and the Electorate of Saxony, as well as the Royal initials. By playing on a double keyboard, hammers are set in motion which strike China bells of various sizes, and this produces the different tones. This chime of bells was meant for the Porcelain Gallery, the arrangement of which was commenced under Augustus the Strong in the Japanese Palace.



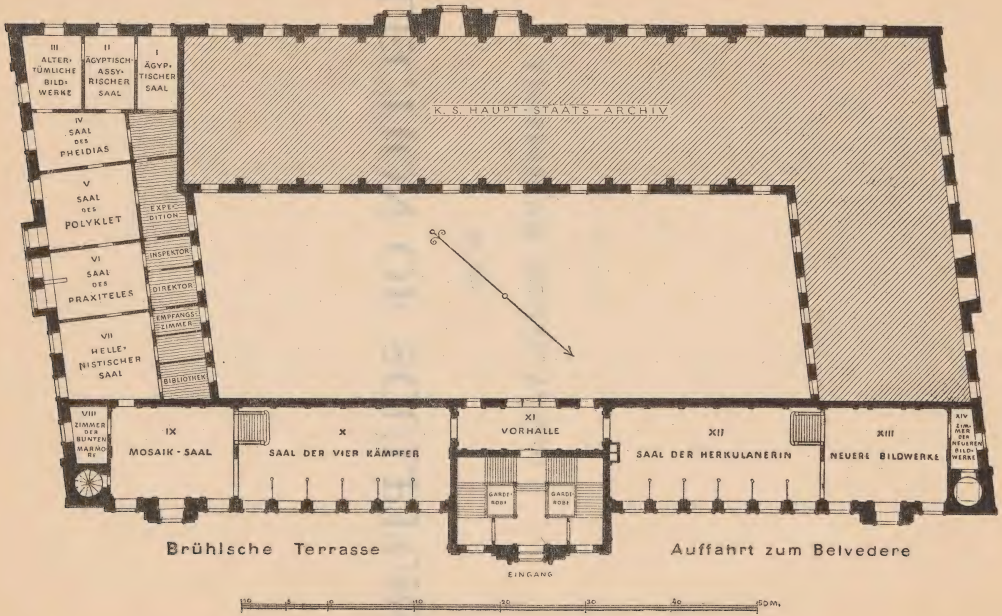
COLLECTION OF SCULPTURE

in the

ALBERTINUM (Brühlsche Terrasse)

ALBERTINUM

SAMMLUNG DER ORIGINALBILDWERKE



The Sculpture in the Albertinum at present combines four separate Collections; i. e.

1) The Collection of antique and modern Original Works, formerly in the Japanische Palais.
2) The Casts from the Zwinger.
3) The Rietschel Museum, formerly in the Palais in the Grosse Garten.
4) A bequest from Ernest Hähnel, the artist, of Models and Sketches done by himself.

I. ORIGINAL WORKS

The collection of original works consists for the most part of marble sculptures belonging to the Græco-Roman age, acquired by Augustus II (the Strong), between 1723 and 1728; some from the Brandenburg Kunstkammer, and others from the Roman Collections of Canon J. P. Bellori, Prince Agostino Chigi, and Cardinal Alessandro Albani. The statues of the three Herculanean Women were added under Augustus III, in 1736. These purchases found at first but poor accomodation in the Pavilions of the Grosse Garten, where they were seen by Winckelmann in the middle of the last century. In 1785 they were removed to the lower floor of the Japanische Palais in Neustadt where they remained for more than a century. The Collection has been greatly enlarged during the last fifty years by purchases of Egyptian and Assyrian monuments, of smaller antique works and of modern sculpture, and the present arrangement in the Albertinum was completed at the end of 1894.

The Vestibule (XI)

contains *busts of Saxon monarchs,* amongst them that of the founder of the Collection Augustus II (the Strong) by *P. Heerman* (1673—1732) a pupil of Permoser's; also a bust of Augustus III, by *F. Coudray.* — In the middle of the room, the statue (for a fountain) of a Satyr with a wine skin

Visitors should now turn to the left and *go through to the last room of all;* (the plans on the doors will serve for guidance). Historically the exhibition begins with

I. The Egyptian Room

This contains besides a few mummy cases, chiefly objects used in the service of the dead and the arrangement of their sepulchres, the care of which, (according to the ancient Egyptian belief), would preserve the body of the departed and secure its re-animation, as well as safety for the soul in its last journey, and ample provision and a happy existence in the next world.

In the centre of the room is (*1*) the *wooden coffin* of the *Priestess of Amon Zed Mut-e-ônch* belonging to the 24th Dynasty (about 700 B. C.) This is painted with protective figures of divinities and symbols, as well as hieroglyphic prayer-formulas, and still contains the mummy wrapped in bandages of byssus. A cartonnage casing was generally used as well; (see *2*). The intestines were removed from the body before it was embalmed, and placed in four vessels of alabaster or lime-stone, the covers of which were shaped respectively like the head of a man, a hawk, a dog-headed ape, or a jackal. Such *Canopic Jars* will be found on Case A. (*3.*) *Case A.* contains on the upper shelves numerous *Ushabti figures* ("Answerers"), who accompanied and served the dead, helping to till the fields in the lower world; for this reason they carry hoes in their hands and seedsacks on their backs. — *The statuettes* (in the lower series) *of divinities and sacred animals,* (made of green and blue glazed clay), were found as amulets on

the breasts of mummies, and worn on necklaces; (see *Case B*). The representations of the *sacred beetle* (scarabs) were put to the same use, as were also the numerous *amulets* (the divine eye, the heart etc.) — Against the wall near the window are placed *sepulchral slabs*, so-called Stelæ (*7—11*), inscribed with the portrait, the name and the dedicatory prayers of the deceased, on whose grave they were usually placed in an upright position. — Above (*12*) a very ancient *sepulchral inscription* (certainly not later than about 3000 B. C.) which Professor Ebers has translated as follows: "A Royal Oblation to Anubis (the god of the dead), in order that rest may be granted in the sepulchral chamber and his sarcophagus, in the awful, beauteous and sublime under-world, to the lord who is favoured by the great god,—the royal kinsman and chamberlain, Merlu". — The lowest inscription (*13*), which comes from the Temple of Carnac near Thebes, contains (in so-called royal rings), the various names and titles of the Roman Emperor Trajan (98—116 A. D.). *14* (in the window) a small crouching Ushabti figure; and to the right (*15*), a granite statuette of the Cynocephalus or Dog-headed Ape, revered by the Egyptians. Below these (*4*) a strip of papyrus with a chapter from the "*Book of the Dead*" for the use of the departed. On this will be seen (from right to left) the prayer of the dead before Osiris, the embalming of the body by Anubis and Horus, the presenting of an offering; lastly the Hall of Judgment in which the soul is weighed before Osiris as Judge of the Dead, and accounted righteous. (A Scribe's palette with brushes, such as is here used by the Scribe of the gods, the ibis-headed Thoth will be found in Case A *5*.—Also *6*, mummified crocodiles). — In *Case B B*, notice some *bronze statuettes of divinities* which were used as votive offerings in temples, and also in domestic worship. Here we find most frequently Osiris as a mummy, (compare the wooden statuettes in the centre division of the Case); also Isis with the child Horus on her lap; Horus alone, Ptah, Ammon etc. — The statuette of Neith (*16*), and *17*,

a small throne supported by lions, are remarkable for the delicacy and finish of the workmanship. The *Obelisks (18)* with an enthroned deity, and *19* a cat, served as coffins for small mummified animals. Amongst these in Case B B are exhibited *Græco-Egyptian mummy heads*, in gilt and painted stucco. They date from the later days of Egyptian civilisation which began with the conquest of Egypt by Alexander the Great (332 B. C.) and the rule of the Ptolemies, and continued down to the Roman period. We can trace the introduction of Hellenic influence on the art and religious ceremonies of the Egyptians which characterized this period, in the stucco heads taken from mummy coffins. Here we find life-like and individual countenances which enable us to recognise the type of the race, in place of the ancient rigid Egyptian masks. Compare for instance the characteristic gilt mask of a man (*20*), with the dark Ethiopian face above (*23*). Among the female heads on the left, *21* (with a wreath), is remarkable on account of its delicate charm, and *22* (above), for individuality of expression. (Compare the mummy cases in Room I.) The *child's coat* on the left, and the *remains of garments* on the right of Case A also belong to this late Græco-Egyptian period. The inscriptions give information as to the mode of their manufacture, whether woven or embroidered etc.

II. Egyptian and Assyrian Room

In the centre (*25* and *26*) two **Græco-Egyptian Mummies* in a state of complete preservation, from the tombs of Sakkara near Memphis. Here we already find painted portraits in the place of portrait busts. The Greek greeting to the dead on the male mummy "Farewell!", and the different manner of interment, show that the deceased belonged to the Greek settlers in Egypt. The man is represented with a wreath and head cloth, and holds a golden bowl and a spray of flowers; the woman has a golden smelling bottle in her hand, and presumably a ball

of fragrant resin. The symbols in gilt relief which adorn the garments are borrowed from the religion of ancient Egypt, though the mummies are certainly not older than the third century after Christ. The faces are painted on the linen of the mummy case itself.—In an earlier and more artistic age portraits were painted on *wooden panels*, which were placed among the bandages which bound the mummy. 27 is a panel of this description, and has been painted twice. On one side is an admirable portrait of an elderly woman in encaustic (wax) painting; later the panel was broken in two, and the reverse rather conventionally painted in tempera with the portrait of a squinting man, and then again placed in a coffin. This valuable example of the lost art of encaustic painting as it was practised by the ancients, was excavated in the Egyptian province of Fayoum, and acquired in 1891 from the famous Graf Collection in Vienna.—The three recumbent *Lions* in syenite (*28—30*) belonging to the days of the Roman Emperors, show decided traces of Egyptian influence, and the same applies to the red sandstone head of *Antinous*, the favourite of the Emperor Hadrian who came to an untimely end in the waters of the Nile, A. D. 130. He is here represented in the head dress of the Pharaohs with the Uräus Serpent, the symbol of authority on his forehead. —See under this bust *32—33*, two *Grave-stones* from *Palmyra* acquired by His Royal Higness Prince Frederick Augustus during his tour in the East (1890), and presented by him to the Collection. They are characteristic examples of late Græco-oriental art belonging to the beginning of the third century after Christ; (*33* is dated 226). Remains of colour point to their having been originally painted.

Against the walls: *34—37*, four *Assyrian Reliefs in alabaster*, representations of winged divinities with eagles heads, or in peaked caps and richly worked and fringed robes, carrying sacred symbols and objects in their hands. On *34*, a Eunuch belonging to the King's train with bows, quivers and clubs. These reliefs once ornamented the walls

of the apartments in the palace of King Ashur-nasir-pal (885—860 B. C.) in Kalah (Nimroud), a town South of Niniveh. Nothing remains of the rich painting resembling tapestry except meagre remnants of colouring on the sandals; (compare the coloured print of an old Persian relief on the wall by the window, and a copy of the relief in Room IV of the Collection of Casts). The cuniform inscriptions contain a chronicle of the conquests of the King, of the buildings erected by him, and of his possessions.— In the Window, see *38* a *Tile* with the Seal of Nebuchadnezzar II, King of Babylon (605—562 B. C.).

III. Room of Archaic Greek Sculpture

The Greek marble sculpture of the seventh and sixth centuries B. C. represented in our Collection, is derived almost entirely from more or less free copies of the originals, first made in the fourth century before Christ for religious purposes, and then in the later Roman period from a certain interest in Grecian Art. — *50* in the centre of the room, the **Dresden Palladium*, is most certainly the copy of a temple statue, and represents Athenè stepping forward, lance in hand; (compare the restored model *50 a*). The freer handling of the Battle of gods and giants which ornaments the border down the front of the robe, shows that it was the work of a later copyist. —*51*, the Stand belonging to a **Temple Candelabra*. The subjects represented on the three sides are: (1) the Combat of Heracles and Apollo for the Pythian Tripod over the Delphic Omphalos Stone, which is decked with bands; (2) the Consecration of a Tripod and of a torch, which priest and priestess are decking with sacred bands. The figures of Sileni and satyrs, as well as the rich treatment of the acanthus sprays, point to a developed state of art, and the Pentelic marble to the probability of the stand having come from an Attic workshop.

A welcome supplement to these free copies of Archaic

works, is formed by the smaller objects in the Cases and Table-cases of this room, which are original productions of the early days of Greek art. See in *Case C, Pottery* from Attic, Boetian, Cyprian and Italian graves, painted with primitive "geometric" patterns. This style of decoration which began probably about 2000 B. C. seems to have lasted till about 800 B. C. — *Case D* contains mostly clay vessels from Corinth dating from the 7th and 6th centuries B. C., as well as Italian copies of the same; large globose Crateres (vessels used for mixing wine and water), with wide mouths;—jugs, two-handled Amphorae, and vessels for drinking wine (Canthari and Kylikes), small oil-flasks, some round (Aryballi), some long (Lekythi).— The thick vessels made of black Bucchero ware in *Case E* come from Etruria: the more ancient ones engraved in linear ornamentation, the later with plastic reliefs. — *Case F*: On the top shelf (centre) *53—55* three rough *marble idols* from the island of Naxos representing a nude goddess, made by the most ancient inhabitants known on this Greek island, perhaps in imitation of old Babylonian representations of a maternal divinity (Istar?). The figures of divinities belonging to the age which followed are particularly well represented among the *Terra cottas* in the same Case; and vary from idols almost as flat as boards (see *56*), to the figures of standing (*57*), and enthroned (*58*) goddesses of the 6th century B. C. from Attica Sicily, Tarentum and Paestum. Notice among the *bronzes,* an archaic figure of Artemis (Diana) *59*, of Etrurian origin, near other figures belonging to a more developed style: *60*, a youth praying (?), *61*, a youth buckling on the greaves. Also numerous fragments of utensils: *62*, *63*, figures used as handles; *64 – 66*, Cupids as feet or stands. — As an example of a perfect vessel belonging to the sixth century B. C. notice a *Sepulchral Urn* (*67* in the Window-recess), ornamented with figures, found in a Capuan tomb; the cover bearing the figure of a man (probably Hermes) about to sacrifice, carrying a ram; and also four sphinxes, as guardians of the ashes. In *Window-case a* (*68*):

the ornaments of a bronze helmet,—(*69*) a head of Achelous which once formed the boss of a bronze shield,—(*70*) a lance head,—(*71*) a sword. Between these a collection of bronze fibulae, a distaff etc.

IV. Pheidias Room

In the middle of the room (*125*) a *clay coffin from Clazomenæ* (west of Smyrna) with representations of combats, races, and animals; a remarkable memorial of ancient Ionic painting dating from about 550 B. C. — *Case G* (near) contains Attic *pottery* of the so-called "black figure" style, (6th century B. C.), mostly two-handled Amphorae for wine and oil, as well as drinking bowls; some of the bowls ornamented with eyes, (to preserve from the evil eye), see *100*; some (*101*) provided with mottoes relating to drinking. Further Jugs, the spouts of which are shaped like clover leaves, and oil-flasks, (notice the one painted with the figure of a negro; *102*). Notice amongst the paintings on the Amphorae specially *103*, the Combat between Heracles and Kyknos, attended by Athenè and Ares, (the father of Kyknos). Also *104*, Apollo singing to his lute, surrounded by Artemis and Leto, Poseidon and Hermes. Observe that the nude portions of the female figures are painted white. *105*, with a representation of Pallas brandishing her spear, is remarkable on account of its being a Panathenaic Amphora, so-called from the fact that it was one of the vases containing oil, received by the victors in the Panathenaic games at Athens. — In *Case H*, containing clay figures, we draw special attention to the *Greek Terra-cottas* in the middle division, because they show us some types of divinities in the severe style which characterised Greek art at the beginning of the 5th century B. C. immediately before the appearance of the great artists. Compare (*114*) the goddess with the strange head-dress resembling a Lower Egyptian crown, and *115* and *116*, the two beautiful half-length figures which stand in

front of her; also Hermes with the peaked felt-hat and the ram on his arm; *117*, a representation of a youth seated, with a dish on his lap and a mouse creeping up to it, a subject, for which up to the present time, no satisfactory explanation has been found; *108*, Aphrodite on a Swan; *109—110*, Europa on the bull; *111*, the mask of a goddess of death (?). Such masks were hung up in the sepulchres as a protection for the dead.

The original of the fine *marble low relief* (*112* in the window recess), representing *Heracles* kneeling on the captured Kerynitic Stag, belonged probably to the age of the Persian Wars. — In the window recess to the left *13* a bronze *mirror on a stand,* in an excellent state of preservation, from a grave at Megara. The mirror-plate itself, ornamented with a crowned syren as well as with blossoms and the figures of animals, rests on the head of Aphrodite, around whom hover two cupids. The goddess, in accordance with the severe style of the period is robed in a long and ample garment, and a dove (sacred to her person), rests on her outstretched left hand.

In the marble sculptures on the wall by the entrance we reach the epoch of *Pheidias*, (about 500 to 431 B.C.). To him or his pupils belong the original of the severe *head of Athenè*, *130* (see the restored cast *130a* above); and in *131* and *132* we possess faithful copies of one of the most famous and beautiful works of *Pheidias*, the *Athenè Lemnos*. The original in bronze which stood on the Acropolis of Athens, owed its name to its dedication by Attic colonists, who removed to the island of Lemnos about 450 B.C. The goddess is represented with the serpent-bordered ægis fastened across her robe; her left hand rests on her spear, whilst with the right she clasps her helmet. In the bronze original the eyes were represented by coloured stones, (compare the face of the marble Athenè with inserted eyes, on the window on the right, *134*, and the eyes of the antique statue in Case V of Room IX). — Between the two statues of the

Lemnian Athenè notice *133*, a *votive relief* for a musical contest. Apollo Citharoedus (as a lute player in a long Ionian robe) stands between Artemis and Leto; behind these a goddess as a nurse, with a long torch in her hands. The dedicator of the votive offering is placed opposite these divinities on the right border of the relief; he is represented on a much smaller scale, and with his right hand devoutly raised. Although this relief (dating from the end of the 5th century B. C.) is not carried out with much detail, it partakes completely of the noble style which Pheidias had created in his Frieze of the Parthenon.

V. Room of Polycleitos and his Contemporaries

The standing **Statue of Zeus* (*150*) is from the School of *Pheidias*. Like the famous gold and ivory colossal statue by the same artist, the original of our statue once stood in Olympia; all that has been discovered of it however, is the terribly mutilated torso; (compare the photograph). Our Græco-Roman copy, which is true to the original style and in a fairly good state of preservation is particularly valuable, inasmuch as it is the only well-known statue of Zeus which shows the influence of Pheidias. — This room gives a good idea of the statues of victorious athletes belonging to the 5th century B. C. The head of one of the most celebrated of these (*152*) the **Diadumenos*, (i. e. the youth with the binding diadem), by *Polycleitos* (second half of 5th century B. C.) is next to the above-mentioned Zeus. (See the photograph.) — The athletic type of the age which immediately preceded this, the age of *Pythagoras of Rhegium* and *Myron*, (beginning of the 5th century B. C.) will be found in the *head of a youth* (*153*) in the window to the right; (notice the restoration under *153 a*). The ears which are swollen from the adversary's blows, point to a pugilistic encounter. This apparently unfinished head was discovered at Perinthos on the Propontis. — The poses which were chosen for

victorious athletes are illustrated by two *Statues in the centre of the room*: *154* (here the torso only is ancient) and *155*. Both athletes were represented dropping oil into their hands from an unguent bottle, with which to rub themselves before the wrestling match. Such an unguent bottle will be found by the stump of the tree on *155*, with the strigil or scraper used to remove the dust and dirt from the body after wrestling; also the boxing-gloves with straps, used in the pugilistic contests. We must imagine the arms of the pugilist in the act of hitting out, (*156*, in grey marble), to be protected by similar straps. Against the opposite wall (*157*) *Heracles* leaning on his club, probably a copy after *Polycleitos*. Certainly the originals of the two *statues of boys*, **158* and *159*, are by *Polycleitos;* both are remarkable for the symmetrical proportion so extremely difficult to give to half grown figures. — It will be found instructive to compare these athletically developed boyish figures with *160*, the more effeminate, though *ideal figure of a youth.*

The *pottery* in *Cases J* to *M* belongs to the best days of Greek vase-painting of the 5th century B. C. Taste had altered so much since the 6th century, that instead of black figures on red clay ground, red figures and ornaments are now thrown up by a ground of black, lustrous glaze. The shapes of the Crateres, Amphorae, Kylikes, and other vases have become more slender and elegant. Compare specially the so-called *Nola Amphorae* in Case K. The following are remarkable: *170*, so-called Pelice, Circe turning one of the companions of Ulysses into a boar; close by (the same shape) a Maenad defending herself with a thyrsus from the advances of a faun; *171*, a flying Nike with Oinochoè and Kylix; *172*, Apollo with lyre and Kylix; *173*, Zeus following a maiden; *174*, a little jug in the shape of a woman's head; *175*, an elegant little toilette set, painted in colours and gilt: Eros by an incense altar between Maenads and a satyr; *176*, drinking horn (Rhython) in the shape of a boar's head. — Frequently the outside

of the vases, instead of being painted, was simply covered with a beautiful black glaze; examples of these (some from Greece), will be found in Case J (second shelf from below). Notice particularly: the two-handled vase *177*, around which an ivy wreath (formerly gilt) is entwined; *178*, a little vessel in the shape of an astragalos (knuckle-bone), and *182*, representing a girl lying on a couch; probably meant to be placed in a tomb. The pointed Amphora *179*, and the slender Jug *180*, are both ornamented with small pressed stripes; *181* is remarkable on account of its funnel-shaped mouth.

VI. Praxiteles Room

Named after Praxiteles the representative master of the fourth century B. C., but containing also kindred works, and Roman copies of productions by his contemporary *Scopas* and his father *Cephisodotos the Elder*. The seated Pluto as a boy (*200*) belongs to the *Eirene-Pluto group* by Cephisodotos, in which the goddess of peace is represented with the god of wealth on her arm, reminding us of the child Dionysos on the arm of the Olympic Hermes. — The beautiful **Faun pouring out wine 201*, is probably taken from an original work by Praxiteles. We may suppose that the Faun held a drinking horn in the left hand and an Oinochoè in the right; (see photograph). The large number of copies existing of this statue (our Collection alone possesses three *201*, *202*, and *203*), shows what a favourite subject it was in classical times. — *204*, *Artemis,* a slender figure in a long robe, standing in repose, the right hand stretched out to take an arrow from the quiver. This copy, not remarkable in itself, is extremely well preserved, and it is the only reproduction which has kept the beautiful virginal head with the smooth hair. — *205* (on the right near the door), *Apollo* leaning against the Pythian tripod, is in an excellent state of preservation. The careless manner in which the right arm is raised to

the head, is a favourite subject with Praxiteles, and is found in figures of Dionysos, as will be shown by the photographs on the Case. *206*, a *head* belongs to one of these dreamy representations of Dionysos. Only the torso of *207*, a *Faun leaning* against the trunk of a tree is antique, the rest is copied from one of the best of the unusually numerous copies of this famous statue. Here we are again reminded of the sculptor of the Olympic Hermes, by the youthful grace of the Faun and the way in which he leans against the tree. The *Flute-player* (*208*) is a later playful reproduction of this type, on a smaller scale. — Among the female heads in marble in the style of Praxiteles (left window recess), is at least one which is a Greek original by a sculptor very nearly allied to Praxiteles. This is *209*, the beautiful **Head of a Girl from Cyzycos* in Asia Minor, on the coast of the Propontis. The delicate turn of the eyelids, the airy manipulation of the hair, the softness of the mouth, cheeks and neck, remind us strongly of the marble Hermes of Praxiteles. These tokens of a Greek original are repeated, albeit more tamely, in *210*, a female *head from Gizeh* in Lower Egypt. It probably belonged to a sepulchre relief of the age of the Ptolemies. We can again a good idea of the smooth and rather mechanical way in which Roman copyists reproduced such works, by the graceful head of a *Cora* (?) *211*, and the Muse above (*212*). The beautiful *virginal statue 213*, in front of the middle partition, also bears traces of a spark of the genius of Praxiteles. *221*, a Greek torso from Salamis, belonging to an *Amazon*, or more likely to the goddess *Bendis* who was worshipped in the Piræus; compare the restored statue by Thorwaldsen under *221 a*. — The *female head 214*, now exhibited on a pillar, but formerly placed on the statue *215*, shows more of the tendency of *Scopas*, than of *Praxiteles*. It is doubtful to which of these two sculptors the famous Niobe group belongs. The *head of Niobe* (*216*), over-restored unfortunately in the 17th century, and the touching figure

in the middle of the room (*217*) representing one of the *dying children* are copies from the original group. — The originals of the ideal and youthful crowned *heads of Heracles* (*218* and *219* to the right of the partition) were certainly the work of *Scopas,* and the sculptor of the crowned *head of a Victor* (*220*) no doubt belonged to his age.

The two greatest sculptors of the 4th century B. C. certainly exercised a powerful influence not only on the art of their contemporaries, but also down to the eclectic Roman age. We have a striking example of this in the *Bacchic relief,* (*225* on the table in the window to the right), dating from so-called New Attic School which flourished about the time of our Saviour's birth. — Dionysos, overcome by drunken revelry, is represented leaning heavily on a little satyr, and the figure of the god is most certainly an imitation of a Praxitilean model. Silenus with a Crater on his shoulder lights the way, and a dancing satyr and a panther follow. *270—273* in the same window are Greek sepulchre and votive reliefs of the 4th century B. C. — The influence of Praxitiles was not only felt in the sculpture of the age immediately following his, but also in less important branches of art, as we see in the **Collection of Terracottas* belonging to the fourth and third centuries B. C. in *Window-case N.* Certainly these little figures, which were often placed in the sepulchre with the dead, belong more truly to the productions of the craftsman than of the artist. They were made in moulds, (as will be seen by the clay mould *226* on the lowest shelf; notice also the impression of this, *226 a*), but by careful modelling, these casts were sometimes worthy to be reckoned as works of art. Notice for instance the delicacy of the robes belonging to the graceful figures of *seated and standing girls*, second row from below on the left, *227*, *228*, and *275*. After being modelled, the figures were often covered with a white chalk ground, and painted in bright colours; see, for example, the larger figure of a woman *229*, who appears with hat, cloak, and fan, as

if ready to go out. The graceful girl above (*230*), is offering an apple in her right hand, as a love token. All these figures were found in sepulchres in *Tanagra,* a little country town in Bœotia, which has lately become famous through these Terracottas. The sepulchres of *Attica* and *Corinth* however supply quite as graceful examples; some in fact being even more delicate than those of Tanagra. The two beautiful girls *231—233* (in the second shelf from below, to the right) are from Corinth; and so is the toilet vessel *234*, ornamented with the figure of a dancing Boread. The dancing Bacchante with a drum (*235*) was perhaps made in an Attic studio. These Terracottas do not always represent charming girls and boys (like *236*); some subjects are taken from every-day life, and we find frequent caricatures of old women, (see *237—239*, to the left on the lowest shelf),—or of actors, *240—245*, to the left on the top shelf), etc.

In *Window-case O* we can trace the development of the *Terracottas of Asia Minor,* during the third and second centuries B. C. The sepulchres of *Myrina* in particular have furnished a large number of figures of Eros, (*260* to *261*),—also of girls, either dancing, or playing the lyre, some seated and clothed in rich garments (*262—267*). Notice *268*, two charming female figures, one of which is seated on the other's lap. We also have, (though not so frequently), male figures (see *269*) often representing Eros, or caricatures. This collection though small, contains a number of most excellent specimens.

VII. Hellenic Room

This contains mostly works belonging to the third and following centuries B. C., being the age of the successors of Alexander the Great. The *types of Zeus and Poseidon,* (*300—303*), however, certainly point to originals by Lysippus, the great contemporary and favourite sculptor of Alexander the Great. The Statue for a fountain (*302*) specially is

supposed to be a copy of this famous *Isthmian Poseidon* which stood on the Isthmus of Corinth. *304*, the beautiful *Heracles* gazing up to heaven, is also permeated by his spirit. — Amongst the statues along the opposite wall notice the **Athenè* (*305*, in a very good state of preservation), whose lovely head illustrates the divergence during the Hellenic age from the ideal of the goddess as disclosed in the severe beauty of the Lemnia (Room IV, *131*). On the other hand the delicate and natural way in which the folds of the robe and other details are rendered is most admirable; and the same applies to the graceful *Artemis* (*306*), carrying a fawn in the skin which is wrapped round her; (formerly restored as a Bacchante; compare *306 a*). The full breadth and power with which this age looked at life and nature will be seen in works as absolutely realistic as the *Head of an intoxicated old man, 307*. This is probably an original of the Hellenic epoch, as will be seen on comparing it with Roman copies of like subjects; for example *308*, the Head of an old *countryman* with a felt hat, or the little *torso, 309*. The latter belongs to a *peasant* or *huntsman* carrying game to market. — Notice in the middle of the room *310* and *311*, a **Hermaphrodite and satyr;* the artistic interlacing of the limbs renders this one of the most famous groups of antiquity; its celebrity is vouched for by numerous copies, especially the two in our collection. By a former incorrect restoration of one of the copies, *310*, (compare the photograph), a sort of affinity was produced with the two admirable heads, one of a *laughing satyr* (*312*) and of a *smiling girl* (*313*). — The torso *314* in the centre of the room belongs to a **Wounded Gaul,* which reminds us of the Dying Gladiator of the Capitol in the pose of the figure and the way in which he leans on his right arm. He probably carried a shield on his left arm, and was in the act of defending himself from his adversary, to whom he was looking up. Compare a like statue in the Gallic Room of the Collection of Casts. Both these admirable

torsos probably date from the 2nd century B. C. and belonged to the monuments which the House of Attilus placed on their citadel of Pergamum in memory of their victory over the Gauls. — The table-cases in the windows contain to the right (*Case b*) a noteworthy selection of fragments of delicate pottery fashioned of red glazed clay in *relief*, from Pozzuoli (the ancient Puteoli), some with Roman marks. Some fragments in a better state of preservation *320—322* in Case P: *321* an antique ink bottle. In *Window-case c*, fragments of Roman *frieze reliefs* of burnt clay, amongst them a piece (*325*) in perfect preservation, with Arimaspians giving drink to gryphons. There are remains of former colouring on *326* and *327*. — The Cases P and Q contain mostly pottery belonging to the latest age of Greek Vases. — In *Case P* some drinking horns, and a bottle (*342*) ornamented with a picture of Bellerophon in relief. — In *Case Q* notice the fine painted Apulian Amphorae, *330*, *331*, designed for use in sepulchral rites (on upper shelf); and the Campanian pottery (*332—336*, lower shelf). The representations of sepulchres show that the vases were for use in funeral rites. At the bottom of the case some *fish-plates, 337—338*. Behind Case Q *Wine Amphorae;* notice *340*, the pointed bottom of which was buried in the earth in order that the wine might be kept cool; *341*, an earthen tub; these were often of large size, as we are reminded by the story of the philosopher Diogenes, who is said to have lived in one.

VIII. Coloured Marbles Room

This room contains in *Cases R* and *T* a good collection of the kinds of marbles worked by the ancients. Near the door, notice *350* a Herme of Dionysos in yellow marble with violet veins; the eyes are of coloured stones. — In *Case S* terra cottas from southern Italy and Sicily, mostly belonging to the Roman period. — *Window-case d* contains a collection of *bronze mirrors*; *351*, a standing mirror of

the simplest form; *352*, a folding mirror, with a female head in relief on the cover, from Greece. Notice the copy of such a folding mirror (*357*) in clay; these were made for sepulchral rites as a cheap substitute for bronze mirrors. The remaining hand and folding mirrors were found in Etruria; some have engraved ornamentation on the back, others with reliefs on the covers (*353* and *354*). In the same Case will be found two *bronze flesh scrapers* (strigile) (*355* and *356*), used for removing dust and also the oil with which the Greeks anointed themselves before bathing.

IX. Mosaics Room

In the window-corner near the small door, notice *360*, a *Herme of a Greek*, supposed by some to be Euripides, but which does not fully accord with trustworthy portraits of the poet (see *365*). The angular breast peculiar to Greek Hermæ, and in strong contrast to the Roman busts (see *277*), originally ended in a stone block, or post. The rectangular hollows in the shoulders were made for the insertion of wooden pegs, from which wreaths and garlands were suspended on festive occasions.—Against the centre pier in the wall, notice *361*, the statue of *Thalia* seated. The graceful head with the Bacchic ivy wreath, the small drum in the left hand, and the lagobolon (a missile weapon used in hare hunting) in the right, remind us of the rural sports at the Vintage festivals in which the Greek theatre originated. *362* is an antique copy of this head.—Against the wall opposite the windows, notice *363* and *364*, the Hermæ of *Herodotus* the historian (d. 428?) and of *Socrates* (d. 399). Opposite these, the double Hermæ of *Sophocles and Euripides* (both died 406 B.C.). Sophocles, as the greater poet of the two, wears the binding diadem. Similar busts were often placed in the libraries of distinguished Romans; and literary celebrities, or deities akin to eachother were usually paired (compare the Herme of a Satyr *366*). —Against the centre pier (*367*), notice *Cupid and Psyche*

embracing: *368* is a second example of this group, in a perfect state of preservation.— In front of the balustrade, notice *369*, a **Mosaic ornament* let into a slab of oriental alabaster; it is composed of the finest stones, and may be reckoned one of the most costly antique relics of its kind. It is supposed that it belonged to the outer border of the famous "dove" mosaics of the Capitol. A less important piece of work will be found in the middle of the room, the **Mosaic floor* (*371*) which comes from the Roman baths of Civita Vecchia. The centre represents Bacchus as charioteer in the Roman races; his chariot is drawn by a panther, a wolf, a tiger and a centaur; the centaur holding the chaplet of victory and a palm branch. It has rightly been supposed that Bacchus is here represented as the patron of the circus and theatre; the latter being signified by the actor's masks in the surrounding divisions. The Gorgon's head and the four seasons are also represented. —Round the Mosaic floor are marble and bronze statuettes, as well as Etruscan sepulchral urns. Notice among the bronzes, two statuettes from Alexandria. *372, Aphrodite* and Eros, the latter offering the goddess a shell containing rouge; Aphrodite appears to be holding a mirror in her left hand and rouging herself with the right. *373*, representing *Serapis* is interesting on account of the perfectly preserved pedestal, and as coming from Alexandria, the chief seat of worship of the Græco-Egyptian god of the lower world. —To the left, *374*, an excellently preserved Etrurian *Sepulchral urn* from Città della Pieve in Tuscany. On the cover there is a recumbent figure of the deceased, holding a drinking-vessel (kylix), as if taking a meal in the other world. The front bears the signature of the deceased, and is ornamented below with a fine life-like representation of a skirmish, copied from a Greek original, dating from about the age of Alexander the Great. This relief is specially valuable on account of the excellent state of preservation of the painting, the bright colouring on the black ground being manipulated in a very telling manner.—Notice *375*

to the left, a marble statuette representing **Asclepius* from the island of Chios, where there was a famous shrine belonging to this god. This is an extremely rare example of Greek statue painting belonging to the best Hellenic age. On the mantle there are ample remains of dark red; and the nude portions are tinted under the layer of wax. We may imagine the head, which is wanting, to have resembled that of the marble statuette *376*, or the little bronze Asclepius 390, in Case U. — *377* (to the right near the centre window-recess) the *head of a girl,* shows how the ancients treated the hair on marble statues. First a uniform yellow tone was obtained by spreading a layer of wax over the marble; then the single tresses were painted on the wax in dark brown oxide of iron. There are slight remains of paint on the hair of the Triton near the marble statuette of Aphrodite from Alexandria (*385*) standing on a corner pedestal; also on the hair and eyes of the two Pompeian *marble masks 378* and *379*, in the window recess. — In *Case V*, *380* an *eyeball* composed of different kinds of marble and glass, designed for setting in a marble or bronze statue; round the back (or wedge-shaped end) of the eyeball, we still find remains of the bronzed lead from which the eyelashes were usually cut. — Among the small bronzes, the most beautiful is *381,* a *Roman genius* with a cornucopia, offering from a dish (now lost), the toga drawn over the head as was the custom when performing religious rites. The Romans frequently venerated the genius of the master of the household or of the Emperor in this manner, and such figures were placed in domestic shrines (Lararia) between the household deities (Lares), as may be seen in the houses at Pompeii (compare photograph). Representations of dancing Lares (their garments girded around them), with a cornucopia, or branches of fruit-trees and sacrificial vessels will be found in this case under *382* and *383*. Also a small *bronze skeleton* (*384*) with movable limbs, representing the dead after the fashion of popular superstition in the late Roman age. — In *Case U* some excellent small

bronze figures: Asclepius *390*, and notice particularly *391*, Aphrodite leaning against a pillar; also a recumbent Apollo, *392*. Notice *393*, a capital figure of a fighting pigmy.— In *Case f*, all kinds of *bronze mountings* (notice particularly the head of Pan *394*, and the dancing Mœnad *395*), casts, handles, feet of utensils etc. *Case g* (in the window to the right) contains a valuable collection of antique *Gold Ornaments* from Greece, Egypt and Italy, particularly necklaces (*400* is a very fine specimen, the links being of gold and cornelian), and earrings, *401*, from Etruria of cylindrical form; *402*, a rosette with a fly in the midst of the most delicate filigree and granaglia work. The pendants, which were originally attached, have unfortunately been lost. In *403* and *404* the pendants are in the form of a hovering Eros. — Amongst these, in the middle of the Table-case, some delicate little *silver figures of deities*; for instance *405*, Aphrodite in the pose of the Venus de Medicis; *406*, Apollo with his raven; *407*, Artemis with her dog; *408*, Eros as torch-bearer. Besides gold and silver ornaments, we have the best *cut stones* used as seals and also as ornaments. *410* and *411* are Babylonian and Assyrian Cylinders; *412*, so-called "Island stones", the earliest Greek work of this description. In the right half of Table-case *413*, a cornelian in antique gold setting; *414*, a small recumbent cornelian lion; *415*, a Greek scarab. — *416*—*418*, date from the best Grecian period, the 5th century B. C.; three chalcedonies in the shape of shields with lion, ibex and griffin. To the right follow intaglios of the late Grecian period with representations of deities (*419*—*422*).—In the window recess some antique *wall-paintings* (unfortunately over-restored) from Antium; (*430*) represents Heracles bringing Alcestis from the nether world. *431* (above the small door) a *wall-painting from a Capuan sepulchre* is in a better state of preservation; it dates probably from the 4th century B. C. and represents a offering to the dead or the goddess of the lower world.—The *Glass-case 432*, in front of the statuette of Aphrodite contains a *find from a tomb*

at Ribultano near Bolsena. To judge from the accessories, the deceased was a woman; we find a glass plate in a good state of preservation, a plain gold diadem, two beautiful earrings with little crateres and links as pendants, as well as a beautiful ring; the latter contains a hemispherical crystal which covers a thunder-bolt („a granaglia", i. e. worked in little gold balls), on a silver ground. — Opposite the windows in *Case W bronzes*; notice particularly the four beautiful specimens from Greece (*433—436*), all kinds of implements, styles (the broad end used for erasing what had been written on the wax tablets), pins, toilet utensils, scales, candelabras etc. *Case X*: On the two upper shelves, glass mostly belonging to the late Roman period. On the shelf below five white (Parian?) marble vessels, *437—439*, and *446* and *447*, found in Greece and belonging to the good Greek period. *446* and *447* bear coloured ornamentations, (trails of flowers and guinea fowls). In the same row to the left, *440* and *441*, two pilaster capitals of white marble, inlaid with coloured stones etc. Below, fragments of the costly Roman "Mille fiori" glass, and on the lowest shelf of all, ornamental borders in coloured stucco (*444*) probably from Pompei, and some fragments of painted wall decorations.

X. Room of the four Pugilists

so-called after the double copy of two * *Statues of victorious Greek Pugilists on the offensive, 450, 452*, and *451, 453*, placed in the middle of the room. The hands and forearms were no doubt covered by the protective leather straps used in boxing, as is the case with the seated pugilist on the pedestal of 452. Compare the grey marble statues of pugilists in the Polycleitos Room (156); these are also in the attitude of attack, but notice the diffierence in the proportions. To judge from the slender limbs and small hands, the originals of these statues date from about the age of *Lysippus,* (second half of the 4th century B. C.)

The way in which the figures are placed in pairs, as well as the inappropriate introduction of the coat of mail and supports in *450* and *452*, make it probable that they were the work of Roman copyists, who made marble imitatations of the bronze originals simply for decorative purposes. — Against the middle pier of the wall at the Vestibule end, notice *454*, the so-called **Dresden Venus*, fuller in form and not so finely finished as the Venus de Medicis, though reminding us somewhat of her. — On the right, *455*, the statue known as *Ariadne*, a majestic figure seated on a rock apparently lost in thought; the upper part of the body bare, the head resting on the hand. It is not at all certain whom this statue represents. The head formerly supposed to belong to it (now in the Praxiteles Room and here replaced by a cast), does not harmonize with this figure either in pose or style. Amongst the statues in the recesses on the window side of the room, notice the two *Aphrodites* in the middle, *456*, and *457*. The former is doubtless gazing at her own reflection in the water, and was probably intended for the adornment of a bath. — At the end of the room below the balustrade, — *458*, a charming group representing a *boy playing with a lion*; beneath, a late Roman *Sarcophagus* (*459*) with masks of lions and Gorgons between Bacchic figures. — Behind in *Table cases h* and *i* a collection of *Roman* and *early Christian lamps*. — Above in front of the centre pier *460*, a beautiful *Statue of Bacchus*, which from the extraordinarily rounded breast is supposed to be a portrait of *Antinous* the favourite of the Emperor Hadrian. Compare the three figures of Dionysos (Bacchus) *461—463*, on the wall panel to the right, next to the staircase. — At the bottom of the staircase to the left (*464*) a youthful *head of Heracles* in costly red marble, with the binding diadem. In the 17th century a breastpiece with beautiful green drapery was added. Such coloured marble ornaments were in the taste of the 17th century, and *465*, the bust of a *negress* in black marble and oriental alabaster is probably of the same date. — In

the second panel of the long wall, *466*, another Roman *Sarcophagus* which is ornamented with a Bacchic procession symbolical of the joys of the other world. — Against the wall-piers, *467* and *468*, two *statues of Aphrodite*, after the type of the Venus of the Capitol; a very favourite type of the Roman period. Between, in the middle division, a richly ornamented *marble Altar* (*469*), having niches for statues of deities on three sides. — Against the next division *470*, a *Sarcophagus with hunting-scenes*, the middle horseman being a portrait of the deceased. The overloaded composition, and rough treatment are characteristic of the late Roman period. *471, Silenus* leaning on his wineskin, his figure unwieldy, and his tipsy countenance bearing a pensive expression; designed for a fountain. To the right, at the end of the wall, *472, Silvanus* the deity of the woods and fields, worshipped by the Roman peasants; he carries a pine branch and fruit in his garment of skin. Sometimes he is represented with a vinedresser's knife, which here hangs on the stem of the tree. A dog, the faithful companion of the god, originally cowered at his feet; but the figure of the animal has been broken off at the paws.

We pass through the Vestibule (XI) into the

XII. Herculanean Room

The celebrated **Female statue* after which the room is named, occupies the centre (*500*). It was found with the two **statues of girls* (*501* and *502*) on the occasion of a well being dug on the site of the ancient city of Herculaneum (between 1706 and 1713), and gave an impetus to the excavations which have since been carried out there. These are ideal and noble Greek types of the age of Praxiteles, and were favourite subjects for monuments or as votive and sepulchral statues in honour of patrician women in the Roman period. Ours are not only some of the most excellent, but also among the best preserved copies in existence. They were acquired in 1736

by King Augustus the Strong after the death of Prince Eugene of Savoy. — *503*, a *girl playing with knuckle-bones* is also a Græco-Roman copy of a Greek original, and was used on a tomb, as is the plainly shown by the features. *504*, a *relief*, also once ornamented a sepulchre. It represents a butcher slaughtering a swine, which he is cutting up in a most masterly manner: behind him is the shop, in which we see his knife and scales hanging, and his wife sits in the foreground, entering the accounts on wax tablets fastened together in book form. The way in which her hair is dressed points to the second century A. D. as the date of this relief. — The *Tomb 505*, in the middle of the long wall opposite the windows dates from about the same age. It represents a Roman lady scattering incense from a vessel into the flames of an altar. According to Roman custom, her mantle is drawn over the back of her head while she sacrifices.

Round the walls, and in the recesses on the window-side of the room, a fine collection of *Roman portrait busts*, chronologically arranged. The series begins in the corner near the Vestibule with some excellent busts of the age of the Republic (to 31 B. C.) *506—508*. We are reminded of the spread of the Roman custom of placing portraits of the dead (taken mostly from casts after death) in their houses, by the realistic representation of the faces, as well as the form of the busts. Near the above-mentioned tomb 505, two portraits of *Roman empresses*, with mural crowns, also representing civic deities. — The series of these busts down the length of the room, comes to an end chronologically with *512*, the statue of the Emperor *Antoninus* in armour (A. D. 138—161). The Emperor is represented as a Roman General, with lance and sword, in a richly ornamented coat of mail, with a martial cloak and boots. — The corresponding statue is *513*, (against the opposite pier), *Lucilla*, the wife of Lucius Verus (see 516). The Empress is here represented as Venus Anadyomene (rising from the sea), the ancestress of the Julian race.—

The portrait series is continued in the next recess with *514*, a beautiful bust of *Faustina the Elder*, the wife of Antoninus (compare 512). Then follows the imperial philosopher *Marcus Aurelius* (*515*), who reigned from A. D. 161 to 180, and his worthless co-regent *Lucius Verus* (d. 172), *516*.— In the following recesses are more than one portrait of the half insane tyrant *Commodus*, at different ages (*517* to *519*). He reigned from A. D. 180 – 192. — The busts of the infamous *Caracalla*, *520* and *521*, are the last imperial portraits which show any vividness of conception and execution. The busts below the balustrade (*522—526*) belonging to the age of the Emperor Constantine (*524*), illustrate the decline and finally the entire degeneration of art at this period. We can trace the introduction of persons of inferior birth into the Patrician circles of Roman society, in *523* (fairly good in itself) with a clumsy wreath, probably meant to be gold.

XIII. Modern Room (1)

This contains some *bronzes of the age of the Renaissance and Barock period, and some modern French and German sculptures*. The latter are new acquisitions, whilst some of the older bronzes came from Count Brühl's Collection; the greater part however, and especially the large and costly bronze busts having belonged to the old Electoral Kunstkammer. Notice three of these in the middle division of the wall opposite the windows: *600, Charles I of England* (1625—1649).— *601, Cardinal Richelieu* (d. 1642) by *Jean Warin* (1603—1672),— and *602, Gustavus Adolphus of Sweden* (1611—1632) by *Georg Petel*, (cast in 1632 by *Christof Neidhardt*, Augsburg). Also, against the middle pier of the partition, *603*, a marble bust of the *Elector Maurice*, who fell in the Battle of Sievershausen, (1541 to 1553). In the middle of the next division, *604*, the bust of **Frederick the Wise* (1486 – 1525), cast in 1498 by a certain *Hadrianus Florentinus*, otherwise unknown, but who

has placed his name in the inside of the bust. On the left, *605, Christian I* (1586—1591), modelled by *Giov. Maria Nosseni* (1544—1620), the architect of the Electoral Mortuary Chapel at Freiberg; cast by *Carlo de' Cesare,* the sculptor of the statues of Princes in the above, (a pupil of Giovanni da Bologna).— *606,* * *Christian II* (1591—1612) by *Adrian de Vries* (1560, d. after 1603). This costly bronze bust with a beautiful pedestal was presented to the Elector at Prague by the Emperor Rudolf II, whose medallion portrait adorns the breast. — Above, *607,* a relief representing the Elector *John George II* (1656—1680) engaged in prayer; carved by *Johann Böhm the Elder* in Saxon marble from Schneeberg, with a beautiful barock gilt wooden frame, (compare 608 and 609); Böhm died about 1679. — The group *610,* representing the Centaur *Nessus carrying off Dejanira,* bears an inscription which shows it to be the work of *Giovanni da Bologna* (1524—1608). Some older works belonging to the Renaissance are collected in the window recess, which is ornamented by two marble pillars inlaid with mosaics (*611* and *612*), *Cosmati work* (13th century.) *613,* a stucco-relief of the *Madonna,* by *Antonio Rossellino* (about 1427—1478); close to this, in *table-case k,* mountings and ornaments, so-called *plaquettes,* by artists of the age of the Italian Renaissance. Against the wall to the left, *614,* a little bronze copy of the equestrian statue of *Marcus Aurelius* by *Antonio Averlino* (called *Filarete*), dedicated by the Artist in 1465 to Piero de Medici.

Amongst the works of Modern French Artists in *middle Wall-case Z,* a fine collection of * *Bronzes* by the great animal sculptor *Barye* (1797—1875), and *Emmanuel Frémiet* (born 1824), as well as pewter casts by *Alexandre Charpentier.* —In the window to the right, *Table-case l, relief medallions of famous Frenchmen,* by *Ringel* (Illzach, Alsace), and *Alexandre Charpentier,* cast in bronze and in pewter. — In the furthest window to the left, *Table-case m,* a choice collection of magnificent *Plaquettes and Medals* by the Parisian sculptor *O. Roty;* some bronze casts after the original

models, and some stamped. We call attention to the following as particularly artistic: *630*, the plaquette for Pasteur's 70th birthday; *631*, the medal struck to commemorate the chemist Chevreul's 100th birthday; further *632*, the Menu card made for the Parisian Prefect of Police Loizet, the reverse bearing an allegorical figure of the police with the inscription, "Regarde, écoute, veille". *633*, a medal struck for the christening of Roty's son, with the inscription "Maternité". *634*, a plaquette dedicated to Madame Roty with the motto "In labore quies". — There are also some works here by German artists; *640*, an effective and powerful masterpiece, a medal by *Ad. Hildebrand*, commemorating Prince Bismarck's 80th birthday. The bronze relief with Bismarck's portrait in profile in the centre of the case, was a study by the artist for this medal. Then follow: *641*, a medal struck for the poet Gottfried Keller, designed by *Arnold Böcklin,* and carved in Vienna by *A. Scharff; 642*, a medal struck by the city of Hamburg for those who assisted during the cholera, (*A. Vogel* and *v. Langa*), and *643*, a beautiful plaquette by *E. M. Geyer* with a female portrait. — To the left of the window, *644*, a *relief portrait* in coloured wax of *Henry Cros* (Paris); and *651*, fountain decoration by *Alexandre Charpentier,* representing Narcissus gazing at his own image in the water. To the right, a portrait of a lady, by *Adolf Hildebrand,* and below an open-work bronze relief by *Raffaelli* (Paris). — In front of the window, an example of Japanese polychromic statuary has been placed; *645*, a *half-figure of a girl,* by *Koaka.* On one side of the middle recess *646*, the painted Terra cotta statue of a *young Savoyard* by *Kuno von Uechtritz-Steinkirch* (Berlin); opposite the bust of *Dr. Aimée Boné* by *Victor Tilgner* (Vienna) in painted plaster of Paris. — The * *New Salome* by *Max Klinger* (b. at Leipzig 1857) in front of the centre pier of the room is the same material. It represents a modern siren, standing with folded arms and gazing unconcernedly at the agonized faces of her dying victims.

The original model of the half-figure in coloured marbles, now in the Leipzig Museum. — We conclude our view of the modern German sculpture exhibited in this room, with the nude figure of a jouthful *Archer,* standing on a bronze pedestal, by *Arthur Volkmann* (Leipzig), and *650*, a *marble bust* by *Carl Schlüter* (1846—1884); to the right, near the door leading into the next room.

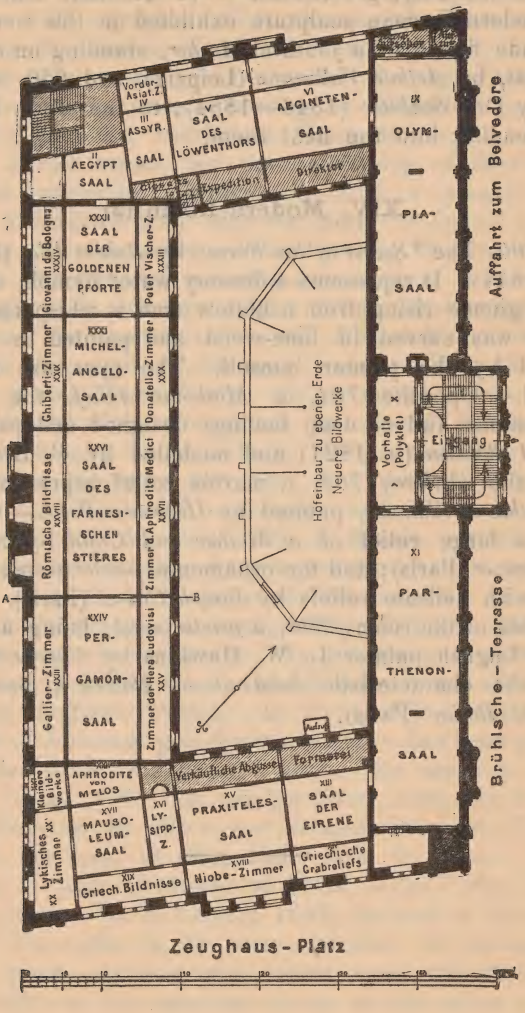
XIV. Modern Room (2)

700, The **Secret of the Forest,* by *Robert Diez* (Dresden, born 1844). It represents a dreamy water nymph, in whose ear a gnome rising from a hollow tree is whispering. The group was carved in lime-wood and painted on a silver ground by the painter himself. The eyes are of rock-crystal. — Opposite *701*, a *Madonna relief,* the Virgin's countenance full of deep feeling; designed and painted by *Arnold Böcklin* (b. 1827) and modelled by *P. Bruckmann.* — In the window, *702*, a marble relief representing *Eve* by *Arthur Volkmann,* painted by *Hermann Prell.* — Opposite *703*, a large relief of a *Mother and Child* by *Alexandre Charpentier* (Paris); and the ornamental *pewter vessels 704* and *705*, with delicate reliefs by *Joseph Chéret* (Paris). On the door side of the room: *706*, a *pewter mask,* being a portrait of an English painter L. W. Hawkins by *Charpentier;* and *707*, the characteristic *head of an Italian* in bronze, by *Auguste Rodin* (Paris).

ALBERTINUM

II. STOCK

ABGUSS-SAMMLUNG



II. COLLECTION OF CASTS

The basis of the Collection of Casts, one of the oldest and largest in the world, was formed by 833 pieces collected by Raphael Mengs in 1782, which ten years later were arranged on the ground floor of the former Picture Gallery (the old Stallgebäude, now the Johanneum), and opened to the inspection of the public. In 1857 the Collection was removed to the Zwinger, under the direction of Hermann Hettner, who also added to it considerably by opening a Department for Medieval and Modern Art. Since its removal to the Albertinum the Collection has been more than doubled in size, partly by purchases, and partly by the addition of Rietschel's and Hähnel's models. The whole comprises at present 3500 casts, including 1500 fragments, which were added to complete the Aeginian and Olympian pediment groups, and the sculptured ornamentation of the Parthenon.

The arrangement adhered to is as far as possible chronological, though this rule has perforce been departed from occasionally for various reasons. It was found necessary for instance to place the Collection in two different portions of the building; the *casts from the antique and from sculptures belonging to the Middle Ages and the Renaissance* being arranged on the *second floor,* and there from *modern works* in a covered *top-lighted Court* on a level with the ground, and also on the staircase leading down to this.

Visitors enter by the **Grand Staircase,** the upper part of which is ornamented by portraits in relief of Winckelmann and Raphael Mengs. Here most of the coloured works will be found, some being attempts to restore the antique, and some original works of the 16th and 17th centuries in coloured stones and bronze. Notice, on the top landing in front of the entrance, two casts of Zeus belonging to the age of *Pheidias* and *Polycleitos;* the one to the right a reproduction of a Zeus after Pheidias which is in the (Albertinum) Collection of Sculpture; the original was in Olympia.

CASTS FROM THE ANTIQUE, AND FROM THE SCULPTURE OF THE MIDDLE AGES AND THE RENAISSANCE

on the Second Floor

The **Vestibule** on the Second Floor contains (besides the colossal *Athenè of Velitrae,* belonging to the School of *Pheidias*), chiefly figures of Athletes and Amazons by *Polycleitos* and *Pheidias,* representative of the best early Greek Art. Visitors seeking the finest *sculptures of the prime* of Greek plastic Art will now turn to the *left,* into the Parthenon Room, and make the round of the rooms dedicated respectively to later Greek and Roman Art, to the Sculpture of the Renaissance and of the Middle Ages, at length finding their way back into the Vestibule, through the Archaic Oriental and Greek Rooms. On the other hand, those who prefer to proceed historically, must go through the Olympia Room and the rooms adjoining, as far as the Egyptian Room. Here, in the *west corner* of the building, will be found the *historic commencement of the Collection.* Full information respecting the position of the various rooms can be gained from the plans hung in the door-ways. Framed extracts describing the different Casts, handbooks, plates, explanatory drawings, etc. have been provided for the better comprehension of the sculptures.

From our point of departure, the Egyptian Room, the others will be taken in the following order:

II. The Egyptian Room. In the midst of numerous representations of Egyptian temples, tombs and statues, King Chafra, the builder of the Second Pyramid (about 3000 B.C.) sits enthroned. Further, statues of deities and kings, and the cast of a famous wooden statue of an official of high rank belonging to this ancient empire; commonly known as "the mayor of the town".

III. Assyrian Room. Statue of King Gudea, belonging to the ancient kingdom of Babylon (about 3000 B.C.). Further, wall reliefs from royal Assyrian and Persian palaces; an idea of the rich wall-paintings resembling tapestry, may be gained from the plates exhibited in this room. The Assyrian reliefs comprise representations of deities, of the kings with their court, their hunting expeditions and wars. Notice amongst the Persian reliefs, the large relief representing an enthroned monarch (Darius or Xerxes), from the Hall of a hundred Columns at Persepolis.

IV. West Asiatic Room with views from the palaces of the great Kings of Persia. The ornamentation of the wall, which is copied from a Persian original represents a relief in coloured glazed tiles, with the figure of a Persian warrior. Views of Schliemann's Trojan excavations, and a pictorial attempt to reproduce Solomon's Temple.

V. Room of the Lions' Gate. Excavations in Mycenae, Tiryns, Delos and Selinus; old Olympian discoveries, and new discoveries on the Acropolis; archaic Greek statuary (male and female) illustrating its gradual development.

VI. Aeginian Room with the pediment group from the Temple of Athenè in Aegina, and the statues of Harmodios and Aristogeiton.

IX. Olympian Room with a complete collection of the discoveries made in Olympia by the Expedition sent out by the German Government between the years 1875 and 1881. This exhibition has been perfected by the addition

of numerous fragments, and the completion of the missing parts. Notice specially the Metope reliefs, and the colossal groups from the pediments of the Temple of Zeus, also the coloured model of its front, and the Nike of *Paionios*. Filling the arches of one of the end walls, two paintings by Prof. *Preller,* representing the Island of Aegina with the Temple of Athenè, and the Altis (or Sacred Grove) of Olympia. The majolica medallions in the spandrils by *Hans Hartmann Maclean,* reproduce (from coins), the head and complete figure of the colossal gold and ivory statue of Zeus by *Pheidias,* in the Temple of Zeus at Olympia. A number of plans and plates show the excavations which have been carried on in Olympia. and also attempt a restoration of the town. Casts of works found in other places but connected with Olympia,—for instance the Vesta Guistiniani, and a number of statues of Apollo and of youths,—illustrate the state of Art immediately before the appearance of Pheidias. In the recess to the left of the Temple of Zeus are works by *Myron* (Marsyas, and the Discobolos or Disc Thrower); also by his contemporaries (Boy extracting a Thorn, etc.).

X. Vestibule.

XI. The Parthenon Room with the casts of the Pediment groups, the Frieze Reliefs and Metopes of the Temple of Athenè Parthenos (the Virgin) which stood on the Acropolis, the citadel of Athens; these were produced under the direction, and partly according to the designs of *Pheidias.* In the middle of the wall, on the same side of the room as the entrance, is one of the Dresden copies of the Athenè Lemnia of *Pheidias,* and a reduced antique copy of the colossal gold and ivory statue of the Parthenos. Above, see a majolica medallion with the helmeted head of Athenè; modelled by *H. Hartmann Maclean.* The remaining spandril medallions represent Pericles and Alexander the Great, and the emblems found on Athenian coins. On both sides of the latter, filling the arches opposite the entrance, the Acropolis of Athens and the Citadel of

Pergamum, painted by Prof. *Preller*. Below, one of the Caryatids from the Portico of the Erectheion, called after these figures, the Maidens' Portico.

XII. The Athletes' Room. Statues of Athletes belonging to the 5th century B. C., also some types of divinities belonging to the early prime of Greek Art; as for example, the Ares Borghese.

XIII. Eirene Room, so-called after the group representing the Goddess of Peace by *Kephisodotus the Elder,* the father of Praxiteles. It stands in the midst of a number of the finest Greek frieze and votive reliefs, belonging to the fifth and fourth centuries B. C. Notice specially the frieze from the Temple of Apollo Epicurios (the Helper) near Phigaleia in Arcadia; and the balustrade reliefs from the Temple of Athena Nike (Wingless Victory) at Athens.

XIV. Side Room. Greek *sepulchral reliefs;* a small but choice collection of these beautiful creations of the best age of Greek art.

XV. Praxiteles Room with the famous Olympic Hermes, and copies of the Aphrodite of Cnidus, and of the reclining Satyr, all works of this master; as well as numerous statues and heads which belong to the School of Praxiteles, and the second prime of Greek Art. For example the Satyr pouring out Wine, (from the Dresden Collection), the Demeter of Cnidus, and Apollo playing the Lyre, (in the Uffizi). In the doorway, opposite the Hermes, notice three bas-reliefs found in Mantinea, belonging to the workshop of *Praxiteles,* representing the Contest of Apollo and Marsyas before the Muses.

XVI. Lysippus Room. Lysippus was the contemporary and favourite sculptor of Alexander the Great. We here find his famous statue of the Youth using the Strigil (or flesh-scraper); the seated Ares from the Villa Ludovisi-Buoncompagni (Mars Ludovisi), the Boy Praying, from the Berlin Museum, and the seated Youthful Hermes from Herculaneum. Also some works from the School of *Scopas;* for example the Lansdowne Hercules and the Berlin Meleager.

XVII. Mausoleum (corner) Room, with the statues of Mausolos, his wife Artemisia; the friezes from the Mausoleum at Halicarnassos, and a colossal drum (ornamented in relief), from one of the columns of the Temple of Artemis (Diana) at Ephesus. Also heads by *Scopas*, some much damaged, but remarkable for the depth and beauty of expression in the faces.

XVIII. Large Side Room, to the left of the Praxiteles Room. Casts of the *Niobe Group* (Florence); a copy after *Praxiteles* or *Scopas*.

XIX. Side Room near the Mausoleum Room, with a series of *Greek portraits,* chronologically arranged; amongst them the statues of Anacreon, Aeschines, Sophocles, Demosthenes, the so-called Menander; also the busts of Pericles, Plato, Euripides, Alexander the Great; the double Hermae of Herodotus and Thucydides; the clever imaginary portraits of Homer and Aesop. Lastly the seated Statue of a pugilist from Rome, and the head of a Victor in the Olympic Games (found at Olympia), with an extremely grim expression.

XX. Lycian Room, in the southern corner of the building (behind the Mausoleum Room), with a frieze relief taken from a royal grave in Giölbaschi-Trysa (Ulysses killing the Suitors, Penelope and her Maidens, the Boar-hunt of Calydon). This frieze was discovered by an Austrian Expedition to Lycia. At the present time the room is divided by a curtain; one half containing some attempts at polychromic restoration of antique subjects by *J. E. Sattler;* the reclining Satyr of Praxiteles; the (wrongly named) Medusa Ludovisi, and the head of Antonious from the Albani relief. On the opposite wall, pictures of the splendid painted Greek Sarcophagi lately discovered in Sidon, which have been placed in the newly erected Museum at Constantinople; amongst these the fine marble coffin with Mourning Women, and a magnificent polychromic sarcophagus with representations of battles and hunting-scenes from the life of Alexander the Great. In

front of this, the famous Group of Wrestlers from Florence. In the other half of the room: a relief with the Siege of Troy; pictures of the above-mentioned sepulchres at Giölbaschi, and of reliefs with battle scenes; and statues from the Nereid Monument at Xanthos in Lycia (see the plate).

XXI. Small Sculptures Room. Casts of small bronzes, copies of terra cottas from Tanagra, and some attempts at sculpture painting as practised by the ancients.

XXII. Venus of Milo Room. A collection of attempts to restore the *Aphrodite* (Venus) of Milo, around which so many contests have been waged; also the Laocoon.

XXIII. Left Side Room, with the groups of Conquered *Gauls*, the originals of which once stood on the royal Citadel of Pergamum, and on the Acropolis of Athens; the Marsyas group belonging to the same age, and other representations connected with Bacchus, particularly the tipsy Sleeping Faun from the Glyptothek in Munich, and the dancing Borghese Satyr.

XXIV. Pergamum Room. Casts of some of the colossal reliefs which once adorned the great Altar of Victory on the citadel of Pergamum, splendid discoveries made during the Prussian excavations of the years 1878 to 1881, the results of which are shown by the pictures on the walls. Further, belonging to the same age, the colossal group of Menelaus with the corpse of Patroclus, the Nike of Samothrace, (probably a votive offering by Demetrius Poliorcetes after a naval victory), the Apollo Belvedere, the Sleeping Endymion of Stockholm, and the Sleeping Ariadne of Madrid.

XXV. Hera Ludovisi Room (side room on the right): named after the colossal head of Hera (Juno) Ludovisi, exhibited here. Notice also the Apollo playing the Lyre, and the graceful Muses of the Vatican, the Zeus of Otricoli, the Diana (Artemis) of Versailles, and other ideal types of the age following that of Alexander the Great. Two fountain reliefs from the Hof Museum in Vienna, representing a Lioness and a Ewe belong to the

same period of Greek Art, and are specimens of a new and picturesque style of relief, with fine background of landscape.

XXVI. Farnese Bull Room, so-called after the cast of this colossal group. The room contains also the famous torso of the Hercules from the Belvedere of the Vatican, the Farnese Hercules, the Dying Gladiator, the so-called Thusnelda (perhaps a Germania devicta), the statue of the Emperor Augustus from Prima Porta, a bust of Antinous, and examples of male and female statues of honour belonging to the Roman period. Further, the heads of a colossal group found in Lycosura in Arcadia by Damophonus of Messene, representing Demeter and Persephone (Proserpine) enthroned between Artemis and the Titan Anytos.

XXVII. Venus de Medicis Room (side room on the right). The Venus de Medicis, and the Capitoline Venus, as well as a number of figures of Venus and Cupid belonging to the New Attic Schools of the first century A. D.

XXVIII. Roman Busts Room (room to the left). Roman portrait busts of the age of the Republic and the Empire; model of a Pompeian house, with a piece of the town wall of Pompeii; views and wall decorations from Pompeii; pictures of a silver treasure found at Hildesheim; Roman soldiers' tomb-stones from Mayence; copies of early Christian monuments, in archaic style.

Here the Collection of Casts from the antique comes to an end. As it was found necessary to place the Golden Gate of Freiberg and the Medieval works in the next large room but one, we come next to the Casts belonging to the Age of the Renaissance.

XXIX. Ghiberti Room (side room on the left). This contains a collection of works belonging to the School of the *Pisani,* of *Ghiberti* (reliefs from the famous Brass Doors of the Baptistery at Florence and the Shrine of St. Zenobius), and of *Benedetto da Majano* (portrait-busts). Numerous casts and pictures of works by *Luca della Robbia* and his

School, chiefly carried out in glazed and painted clay. Galvanised copies of cast bronze Medals belonging to the age of the Italian Renaissance.

XXX. Donatello Room (side room on the right). This contains works by *Donatello* and his contemporaries: *Jacopo della Quercia's* Font, *Verrochio's* David, and his Cupid running with a restive fish in his arms, amongst many admirable portrait busts of about the year 1500. Donatello himself is represented by his Statue of St. George, and the dramatic bronze reliefs from Padua with the Miracles of St. Anthony.

XXXI. Michel-Angelo Room containing a fine collection of his works; specially his powerful Moses, and the figures of dying youths from his Monument to Pope Julius II, as well as the Tomb of the Medicis. Close to the latter, notice the Mural Monument to a Cardinal by *Antonio Rosellino,* the type of a tomb of the Renaissance period. The Tomb of Ilaria del Caretto by *Jacopo della Quercia,* with a statue of the deceased, touching in its youthful simplicity, is in the older Gothic style. A graceful group representing a dead boy, borne through the waves by a dolphin was possibly designed by Raphael.

XXXII. Room of the Golden Portal. Medieval Germany is represented in this room by a cast (specially made for this collection) of the *Golden Portal* at Freiberg, the chief work of the Saxon School of Sculpture of the Middle Ages. A group opposite, from Wechselburg, representing the Crucifixion, belongs to the same School. In the centre of the room we find *Peter Vischer's* chief work, the Tomb of St. Sebaldus in Nuremberg.

XXXIII. Peter Vischer Room, (side-room to the right). *Peter Vischer's* Tombstone for the grøve of Count Henneberg in Römhild, made after a drawing of *Dürer's.* Theodoric the Great and King Arthur from the Tomb of the Emperor Maximilian at Innsbruck. The Tomb of Frederick the Wise, from the Schloss-Kirche in Wittenberg is by *Peter Vischer the Younger.* Some of the Nuremberg "Stations of the Cross," by *Adam Krafft,* also from Wittenberg. *Veit*

Stoss' Seven Joys of Mary. Wooden busts from the famous choir stall in Ulm, by *Jörg Syrlins*. *Hans Brüggemann's* fine Altar-shrine from Schleswig. Lastly the beautiful "Praying Mary" by an unknown Nuremberg master of the beginning of the 16th century, and *Labenwolff's* Goose-man.

XXXIV. Giovanni da Bologna Room, named after this artist, and his famous Mercury. It also contains, besides a graceful Bacchus by *Jacopo Sansovino*, specimens of the Italian, Flemish, and Dutch Art of the 16th and 17th centuries; amongst others the kneeling figures of a Saxon prince and his consort, from the Mortuary Chapel at Freiberg, and a fine collection of German medals, some struck on special occasions.

This concludes the series illustrating the development of the Art of Sculpture.

CASTS OF MODERN WORKS

In the Toplighted Court on a level with the ground

The *staircase* which leads from the Collection of Sculpture to this Court forms the connection with the modern works of the 17th and 18th centuries by: two original *Balthasar Permosers*, copies and casts after *Bernini; Schlüter's* famous masks of dying warriors, and the head of his equestrian statue of the Great Elector; some portraits by *Houdon*, Voltaire's and Gluck's specially worthy of mention. Finally *Permoser's* Hercules carrying the Globe, from the roof of the Zwinger.

The large Court and its Vestibule were originally intended for the works of modern Saxon artists, particularly for those of *Rietschel*, *Hähnel*, and *Diez*.*) For want of space however, the works of other German and foreign (specially French) sculptors, have also been placed here.

*) A complete collection of Professor Schilling's models will be found at Pillnitzer Strasse 63, (open on weekdays from 10, on Sundays from 11 o'clock. Admission 50 Pf.; Thursdays 1 M.).

In the Vestibule a Pietà by *Rietschel* has been placed opposite two admiral works by French Sculptors: the Death of Abel by *Carlès*, and the First Funeral by *Barrias*.

On entering the *Court* itself, visitors stand opposite the last great creation of *Rietschel*, the Luther Monument at Worms. Numerous designs and studies bring before us (as in other parts of the collection), the various phases of development which the work went through in the artist's mind. *Hähnel's* Raphael and Michelangelo, and *Schilling's* Night and Evening placed opposite Rietschel's Luther, represent other works of the Dresden School of Sculpture.

The remaining sculptures by *Hähnel* have been arranged in the *left wing*. Amongst many others, notice the beautiful frieze with the Procession of Bacchus from the Dresden Theatre which was destroyed by fire; the Eve group below, and the Körner Monument. Then follow the statue of Duke Ernest II of Coburg-Gotha, by *Behrens* (Breslau), and in front of the adjoining wall the touching relief by *Lederer* (Berlin) "The Warrior's Return." To the right, the Dresden Sculptors are represented as follows: the Statues of Albrecht the Valiant by *Hultzsch*, and of the Electress Anna by *Henze*. Between these, a powerful group, representing a Fight between a Lion and a Serpent, by the French animal sculptor, *Barye*. The middle of this wing is filled by the great Fountain group by *Diez*, from the Albert Platz in Dresden-Neustadt. The "Still Waters" are embodied here by the peaceful, sunny grouping; whilst the "Stormy Waves," represented by figures full of the wildest and most passionate movement, (forming the corresponding group), will be found in the middle of the *right wing*. The "Goose-stealer," (also a Fountain group), against the pier behind, —as well as a group in relief from a Military Monument in Brunswick, against the middle of the opposite wall are earlier works by the same artist.

The right wing of this Court also contains most of *Rietschel's* models. Amidst a great number of decorative

reliefs, smaller models, and numerous portrait busts, we find Rietschel's masterpieces, the famous "Goethe and Schiller," made for Weimar, his knightly Lessing for Brunswick, and the statues of Weber and Thaer.

The three divisions of the long wall of this wing are dedicated to other artists. The *corner* contains a small number of works by *Thorwaldsen, Schadow*, and *Rauch;* the centre is occupied by the statue of Joan of Arc by *Chapu.* In front of the pillar on the right, *Thornycroft's* "Mower." The middle divisions of the walls contain the works of modern German and Austrian Sculptors, amongst others of *Begas, Tilgner,* a statue of a Child, the Drinking Boy by *Hildebrand,* and the Sphinx group by *Behrens.* To Dresden belong also *Schlüter's* Shepherd Boy, and some female busts, as well as *Hartmann's* window spandrils from the new Academy of Arts representing "Heaven and Hell"; (over the above-mentioned Brunswick Monument by Diez). In the open space of this division are the works by French sculptors: the Brass Age by *Rodin,* Mercury inventing the Herald's Staff by *Idrae,* and Youth by *Carlès. Dubois'* Florentine Bard before the pier on the right, forms the connection with the *third* division of the wall (the one nearest the Entrance), which is devoted almost entirely to foreign artists. France again takes the lead with the remarkable group by *Fremiet,* of a Woman carried off by a Gorilla. Next to this, two allegorical figures from the tomb of General Lamoricière at Nantes by *Dubois.* A statue of Carlyle, and several characteristic busts by the late *Sir Edgar Böhm,* a sepulchral-relief "In Memoriam" by *Onslow Ford* (London), and a group of Barbarians by *Sinding*, a Norwegian. Lastly photographs of sculptures by the great American sculptor *Gaudens.*

THE
ROYAL PUBLIC LIBRARY
in the
JAPANISCHE PALAIS

Friedrich Adolf Ebert, Geschichte und Beschreibung der königlichen öffentlichen Bibliothek zu Dresden. Leipzig 1822.

H. L. Fleischer, Catalogus codicum manuscriptorum orientalium bibliothecae Regiae Dresdensis. Lipsiae 1831.

Karl Falkenstein, Beschreibung der königlichen öffentlichen Bibliothek zu Dresden. Dresden 1839.

Franz Schnorr von Carolsfeld, Katalog der Handschriften der königlichen öffentlichen Bibliothek zu Dresden, Band 1, 2. Leipzig 1882, 1884.

A. HISTORY

The basis of this Collection was formed by the Library of the Elector Augustus, which can be traced back as far as the year 1556. In 1574 it contained 1721 volumes, and six years later the number had increased to 2354. Not only these figures, but also the costly bindings bear witness to the loving care bestowed on his books by the Elector.

His successor removed the Collection from Annaberg to Dresden, and enriched it by the purchase of more than three thousand volumes from Dietrich von Werther, which may be considered the first step towards giving the Electoral Library a wider scientific character than it had possessed in ministering simply to the needs and fancies of a single collector.

Germany shortly afterwards became the seat of a disastrous war, and it was not till more than a hundred years later that Johann von Besser's library (consisting of 1800 volumes), was acquired and added to the Electoral Library, which had been again removed in 1728, this time to three Pavilions in the Zwinger. To the horrors of war succeeded an age distinguished by a love of literary "collecting," and the Library reaped the advantage of what was accomplished in this respect by private individuals. In 1769 it incorporated two famous Collections: those of Count Bünau and Count Brühl, and in this way many ex-

ceedingly valuable scientific and historical works, as well as others relating to the Fine Arts were acquired and the number of volumes having reached 174,000, the Library began to take its place among the large Libraries of Germany. Fortunately at this point the services of a great organiser were secured as librarian, in the person of Johann Michael Francke (d. 1775), in whose footsteps his successors have been well content to follow.

In 1786, about the time when Adelung became Head Librarian, the Collection was again removed, this time to the Japanische Palais, where it has remained to the present day with ample space for all the subsequent additions which have been made. In 1788 the Library was opened to the public, and a fixed sum set apart for the regular acquisition of books.

The most important addition during the present century has been a gift from His Majesty the King of Saxony consisting of 3000 volumes from Oels Castle (1885). Amongst other acquisitions may be mentioned that from the Royal Saxon Antiquarian Society, repeated gifts from the State Archives, 20000 letters comprising the correspondence of Karl August Böttiger, and the purchase of manuscripts which formerly belonged to August Wilhelm von Schlegel.

For about a century the Collection has acquired a National central character, and is now of sufficient importance to rank among the best libraries of Germany.

B. DESCRIPTION

The Public Library fills the whole of the Japanese Palace, part of which was formerly used for the Collection of Coins, the China and the Collection of Casts.

The systematic arrangement of the books is carried out in as detailed a manner as possible, and this also applies to the position assigned to new books.

First Floor

Only a small portion of the vast literary treasures of the Japanische Palais is open to the inspection of the public, which is generally confined to the rooms on the first floor, commencing with those devoted to the Classics, comprising Greek and Roman Literatures with their respective Philosophies, Archaeology, and Greek and Roman Antiquities.

The Classic Room unites two Galleries which have been built into the court side of the Palace, one of which is kept under lock and key, and contains the collection of MSS., in all about 6000.

The rare MSS. on view to visitors will be found in three Cases in the Corner Room adjoining, where there is also an exhibition of costly Book-binding, remarkable for artistic workmanship.

Of the Manuscripts exhibited, the following are specially worthy of notice:

A Greek Papyrus Fragment, of the age of the Ptolemies.

The Codex known as the Börner Codex of the Epistles of St. Paul, copied by an Irish monk of St. Galle in the ninth century.

The Maya Documents from Yucatan, extraordinarily valuable in investigations concerning the early history of America.

Manuscripts with valuable miniature illuminations.

Letters and Tracts of Luther's and Melanchthon's, in their own hand-writing.

A volume of Hans Sachs' Rhyming Proverbs, written by the poet himself.

The autograph Manuscript of the Translation of Dante by Philalethes, (King John of Saxony).

Specimens of Block-printing; a fragment of the first book printed in movable types; the so-called Forty-two line Gutenberg Bible, and the first printed book with a date: Fust and Schöffer's Psaltery of the year 1457.

The MS. of Albrecht Dürer's work on the Proportions of the Human Body is not amongst the objects exhibited, and the same applies to the famous Codices of the medieval historians Thietmar von Merseburg and Widukind, but these MSS. are worthy of mention here on account of their great value.

The historical portion of the Library begins in the room containing the Manuscript Cases, and fills nearly the whole of the remaining rooms on the First Floor. The Catalogue Room above the Reading Room, as well as the Gallery adjoining the former, contains Encyclopædias and general Histories of Literature. The so-called German Room (amongst those devoted to History), is remarkable not only for its size, but for its architectural and pictorial decoration.

Second Floor

The Room on this floor (corresponding to the Classic Room below) is the first of three dedicated to Theology. Then follow Philosophy, the Science and Art of Teaching, Medicine, Natural Philosophy, Mathematics, Foreign Languages, National Literatures (with the exception of the Classics); lastly, the Fine Arts, Military Science and Tactics, Technology (the Science of the Industrial Arts), etc.

Ground Floor

The Map, and two adjoining, Rooms are dedicated to Geography. From the Map Room three others are reached containing Ephemerides historicæ (Newspapers). Then follows the whole domain of Jurisprudence and Politics (including Political Economy), and Agriculture.

CATALOGUE

of Engravings from Pictures in the Royal Gallery

published by the

GENERAL DIRECTION OF THE ROYAL COLLECTIONS

(for sale by the Secretary of the Gallery, single and in volumes).

I.

Recueil d'Estampes d'après les Tableaux originaux de la Galerie Royale.

Begun in 1753. Finished in 1870.

Three parts, each containing 51 engravings in large folio (74×56 cm) with letterpress in French.

Price of the whole Collection:

White paper,	bound	580	Marks, unbound	490	Marks
Chinese „	„	830	„ „	740	„

Price of the parts singly:

Part I	White,	bound	190	Marks, unbound	160	Marks
	Chinese,	„	290	„ „	260	„
„ II	White,	„	170	„ „	140	„
	Chinese,	„	270	„ „	240	„
„ III	White,	„	240	„ „	210	„
	Chinese,	„	370	„ „	340	„

A Selection from the whole Collection, consisting of 24 engravings, which are marked with a star (*) in this catalogue, costs unbound, on white paper 126 Marks, on Chinese paper 168 Marks. Single Engravings may be exchanged for others of equal value which do not belong to the Selection.

First Part

	No.		Price in white	Marks Chin.
	I. Title-page	**Rigaud.** King Augustus III as Crown Prince in the year 1715 $65 \times 44^1/_2$ J. J. Balechou, Engraver (Cat. No. 760)	9	12
	„ 1.	**Correggio.** Madonna with St. Francis E. Fessard, engr. $44^1/_2 \times 37$ (150)	4	6
*	„ 2.	Same artist. Madonna with St. George N. D. Beauvais, engr. 54×37 (153)	4	6
*	„ 3.	Same artist. Madonna with St. Sebastian P. A. Kilian, engr. 48×29 (151)	4	6
*	„ 4.	Same artist. Magdalena . . . . . J. Daullé, engr. 27×37 (154)	4	6
	„ 5.	**Girolamo Mazzuoli.** The Virgin and Child with Saints 34×20 (166) Engr. by N. le Mire as Franc. Mazzuoli.	3	5
	„ 6.	**Niccolo Abati.** The martyrdom of the Apostles Peter and Paul . . . Jac. Folkema, engr. 53×30 (165)	4	6
	„ 7.	**Catena.** Holy Family 30×42 (65) Engr. by P. E. Moitte as Andr. del Sarto.	3	5
	„ 8.	**Andrea del Sarto.** Abraham's Sacrifice Surugue père, engr. 46×29 (77)	9	12
	„ 9.	**Giul. Romano.** Holy Family, called "Madonna della Catina" . . . J. J. Flipart, engr. 41×31 (103)	6	9
	„ 10.	**Tizian.** Holy Family with the Patron's family . . . . . E. Fessard, engr. 25×34 (175)	4	6
	„ 11.	Same artist. Portrait of a lady in mourning P. F. Basan, engr. 25×21 (174)	3	5

No.		Price in white	Marks Chin.
I. 12.	**Tizian.** Portrait of a bride . . . P. F. Basan, engr. 25×21 (170)	3	5
„ 13.	Same artist. Portrait of Tizian's daughter Lavinia . . . . . P. F. Basan, engr. 25×21 (171)	3	5
„ 14.	**Paolo Veronese.** Adoration of the Kings P. A. Kilian, engr. 27×61 (225)	9	12
„ 15.	Same artist. The Cuccina Family (surrounded by Faith, Hope, and Charity) at the feet of the Virgin . P. A. Kilian, engr. 22½×56 (224)	9	12
„ 16.	Same artist. Christ bearing His cross J. M. Preissler, engr. 23×57 (227)	9	12
„ 17.	**G. C. Proccacini.** The Holy Family . J. Camerata, engr. 58×31 (643)	4	6
„ 18.	**A. Carracci.** Christ supported by angels 22½×26 (302) Engr. by M. Keyl as Lod. Carracci.	2	3
„ 19.	Same artist. The Assumption of the Virgin J. Camerata, engr. 56×36 (303)	5	7
„ 20.	Same artist. The Virgin and St. Matthew N. Dupuis, engr. 57×38 (304)	3	5
„ 21.	Same artist. St. Rochus distributing alms J. Camerata, engr. 51×75 (305)	6	9
„ 22.	**Guido Reni.** The risen Saviour before His Mother . . . . . J. Tardieu, engr. 56½×36 (322)	4	6
„ 23.	Same artist. The Virgin enthroned, with Saints . . . . . P. L. Surugue fils, engr. 55×37 (328)	6	9
„ 24.	Same artist. Infant Bacchus . . . J. Camerata, engr. 27×20 (327)	6	9
„ 25.	**Vanni.** Holy Family . . . . . P. E. Moitte, engr. 37×31½ (91)	3	5
„ 26.	**Feti.** David with the head of Goliath J. Camerata, engr. 37½×26½ (415)	6	9

	No.		Price in white	Marks Chin.
	I. 27.	**Ribera.** Jacob with Laban's flocks . S. Fokke, engr. 30×38 (689)	3	5
	„ 28.	Same artist. The martyrdom of St. Bartholomew . . . . . M. Pitteri, engr. 29×37 (690)	2	3
	„ 29.	Same artist. The martyrdom of St. Lawrence . . . . . M. Keyl, engr. 33½×25 (686)	3	5
*	„ 30.	Same artist. Mary Magdalene . . . M. Pitteri, engr. 40×32 (683)	4	6
	„ 31.	Same artist. Diogenes . . . . . J. Daullé, engr. 25×21 (682)	4	6
	„ 32.	**Mattia Preti.** The deliverance of St. Peter from prison . . . . . P. Campana, engr. 34×41½ (467)	3	5
	„ 33.	Same artist. The martyrdom of St. Bartholomew . . . . . C. L. Wüst, engr. 41×31 (465)	2	3
	„ 34.	Same artist. The unbelief of S. Thomas 29½×40 (466) Jos. Canale and J. Beauvarlet, engr.	4	6
	„ 35.	**L. Giordano.** Jacob and Rachel at the well Jos. Wagner, engr. 32½×36½ (491)	3	5
	„ 36.	Same artist. Rebecca and Abraham's servant . . . . . Jos. Wagner, engr. 32×39 (488)	3	5
	„ 37.	Same artist. Lucretia and Tarquin . P. Tanjé, engr. 30×40 (486)	4	6
	„ 38.	Same artist. Seneca . . . . . P. Aveline, engr. 33½×51½ (487)	4	6
	„ 39.	Same artist. Ariadne surprised by Bacchus Fr. Basan, engr. 29×41 (475)	3	5
	„ 40.	Same artist. Hercules and Omphale . Cl. Duflos, engr. 33×41 (474)	3	5
	„ 41.	**Carlo Dolci.** The Savior blessing the bread . . . . . Fr. Basan, engr. 32½×26 (510)	4	6

	No.		Price in white	Marks Chin.
	I. 42.	**Carlo Dolci.** The daughter of Herodias P. A. Kilian, engr. 34×27½ (508)	4	6
	„ 43.	Same artist. St. Cecilia . . . . . P. A. Kilian, engr. 52×27 (509)	4	6
*	„ 44.	**Carlo Maratti.** The holy night . . Cl. Jardinier, engr. 36½×28 (436)	6	9
	„ 45.	Same artist. The Virgin and Child . J. Daullé, engr. 28½×21½ (437)	3	5
	„ 46.	**Cignani.** Joseph and Potiphar's wife P. Tanjé, engr. 27×27 (387)	3	5
	„ 47.	**Langetti.** Apollo and Marsyas . . L. Zucchi, engr. 33×39 (663)	2	3
	„ 48.	**Rubens.** "Quos ego" . . . . . J. Daullé, engr. 39½×46 (964 B)	6	9
	„ 49.	Same artist. Old woman with a chafing-dish . . . . . . C. Fr. Boetius, engr. 48½×31 (958)	3	6
*	„ 50.	Same artist. The two sons of Rubens J. Daullé, engr. 34½×21 (986 B)	6	9
		Second Part		
	II. Title-page.	**L. de Silvestre.** Maria Josepha of Austria as Electoral Princess . . J. Daullé, engr. 65×48 (771)	6	9
*	„ 1.	**Correggio.** La Notte . . . . . Surugue fils, engr. 54×40 (152)	6	9
	„ 2.	Same artist? The Physician of Correggio P. Tanjé, engr. 29×23 (155)	4	6
	„ 3.	**Parmeggianino.** "La Madonna della Rosa" . . . . . 36½×27 J. Ch. Deucher, engr. (161)	3	5
	„ 4.	**School of Correggio.** Madonna with the kneeling St. George 41×34 (165A) Engr. by M. Auber as Gir. Mazzuoli	2	3
*	„ 5.	**H. Holbein,** the younger. Portrait of Morette . . 30×25 (1890) Engr. by J. Folkema as L. da Vinci	6	9

No.		Price in Marks white	Chin.
II. 6.	**Cima da Conegliano.** The Saviour . J. Folkema, engr. 44×22 (61)	4	6
„ 7.	**Dosso Dossi.** Vision of the Four Fathers of the Church . . $52^1/_2 \times 30^1/_2$ P. A. Kilian, engr. (128)	4	6
„ 8.	**Tizian.** Virgin and Child with Four Saints J. Folkema, engr. $26 \times 36^1/_2$ (168)	4	6
„ 9.	**Paolo Veronese.** The Marriage at Cana L. Jacob, engr. $36^1/_2 \times 78$ (226)	6	9
„ 10.	Same artist. Portrait of Daniele Barbaro J. Houbraken, engr. $28^1/_2 \times 22$ (236)	4	6
„ 11.	**Tintoretto.** The woman taken in adultery, before Christ . . . . . P. A. Kilian, engr. $35^1/_2 \times 66$ (270A)	5	7
„ 12.	**Gius. Porta,** called **Salviati.** Angels weeping over Christ . . . . P. Tanjé, engr. $40^1/_2 \times 33$ (86)	3	5
„ 13.	**Franc. Bassano.** The money-changers being driven out of the Temple $34 \times 43^1/_2$ P. Chenu and Kilian, engr. (277)	3	5
„ 14.	Same artist. The adoration of the shepherds . . . . . P. Chenu, engr. $29^1/_2 \times 48$ (278)	2	3
„ 15.	**Turchi.** Venus and Adonis . . . J. Beauvarlet, engr. $28^1/_2 \times 34$ (521)	4	6
„ 16.	**Ricci.** The Ascension . . . . . J. Punt, engr. 39×43 (548)	2	3
„ 17.	**Garofalo.** Neptune and Minerva . . J. Folkema, engr. $46^1/_2 \times 30^1/_2$ (132)	5	7
„ 18.	**Cam. Procaccini.** St. Rochus healing those stricken with the plague . J. Camerata, engr. 51×74 (645)	6	9
„ 19.	**Ann. Carracci.** The Genius of Fame C. D. Jardinier, engr. $45^1/_2 \times 29$ (306)	6	9
„ 20.	**G. Reni.** Ninus giving Semiramis his crown J. M. Preissler, engr. 52×37 (325)	4	6

	No.		Price in white	Marks Chin.
*	II. 21.	**Albani.** Cupids and the Rape of Proserpine	9	12
		P. Tanjé, engr. $37^1/_2 \times 49$ (337)		
	„ 22.	**Guercino.** Cephalus and the body of Procris	4	6
		L. Lempereur, engr. 34×43 (361)		
	„ 23.	Same artist. Venus and the body of Adonis	4	6
		L. Lempereur, engr. $34 \times 42^1/_2$ (364)		
	„ 24.	**Lanfranco.** The repentant St. Peter	2	3
		J. Daullé, engr. $41^1/_2 \times 30^1/_2$ (349)		
	„ 25.	**Tiarini.** Medoro and Angelica . .	3	5
		Ant Radigues, engr. 30×39 (336)		
	„ 26.	**Sim. Cantarini, called il Pesaro.** Joseph and Potiphar's wife . .	2	3
		J. Camerata, engr. $27^1/_2 \times 35^1/_2$ (382)		
	„ 27.	**Scarsellino.** The Holy Family with Saints	2	3
		Et. Fessard, engr. $39 \times 43^1/_2$ (148)		
*	„ 28.	**Caravaggio.** The cheat	6	9
		P. Tanjé, engr. $23 \times 33^1/_2$ (408)		
	„ 29.	**Dom. Feti.** The lost piece of silver.	2	3
		J. Camerata, engr. 36×29 (418)		
	„ 30.	Same artist. The labourers in the vineyard	2	3
		J. Camerata, engr. 38×28 (423)		
	„ 31.	**G. B. Castiglione.** Noah's ark . .	3	5
		P. Aveline, engr. 37×47 (659)		
	„ 32.	Same artist. Jacob's return . . .	3	5
		P. Aveline, engr. 37×40 (660)		
	„ 33.	**B. Biscaino.** The woman taken in adultery, before Christ. . . .	3	5
		J. Camerata, engr. $28 \times 37^1/_2$ (664)		
	„ 34.	**Ribera.** The deliverance of St. Peter from prison	2	3
		M. Pitteri, engr. $30 \times 39^1/_2$ (684)		
	„ 35.	Same artist. St. Francis on the bed of thorns	2	3
		M. Pitteri, engr. $30^1/_2 \times 39$ (685)		

	No.		Price in white	Marks Chin.
	II. 36.	**Andr. Vaccaro.** Christ with the redeemed from Hades, before His Mother . J. Camerata, engr. 40½×43 (464)	2	3
	„ 37.	**Luca Giordano.** Lot and his daughters J. Beauvarlet, engr. 30×40½ (490)	3	5
	„ 38.	Same artist. Susanna and the elders . J. Beauvarlet, engr. 30×42 (477)	3	5
	„ 39.	Same artist. Perseus and Phineus . J. Beauvarlet, engr. 35×49 (476)	3	5
	„ 40.	Same artist. The rape of the Sabines (485) D. Sornique and Gaillard eng. 33×37	6	9
	„ 41.	**Solimena.** The Virgin in the clouds, with Saints . . . . . P. A. Kilian, engr. 36×35½ (497)	2	3
	„ 42.	**Pagani.** Magdalene . . . . . N. Tardieu, engr. 31½×41 (648)	6	9
*	„ 43.	**H. Holbein** the younger. The Madonna of the Burgomaster Meyer . . Ch. F. Boetius, engr. 45×30 (1892)	6	9
	„ 44.	**Rubens.** Crowning the hero . . . P. Tanjé, engr. 30×32 (956)	3	6
	„ 45.	**Velazquez.** Portrait of a man. **Rubens.** Portrait of a woman . . Both engraved by F. Zucchi, as Rubens. 23×17½ (698 & 1004)	4	6
	„ 46.	**Rubens.** Landscape with wild beasts . J. E. Ridinger, engr. 23×47½ (982)	6	9
	„ 47.	**Rembrandt.** Manoah's sacrifice . . J. Houbraken, engr. 33½×40 (1563)	5	6
*	„ 48.	Same artist. Portrait of an old man with a stick . . . . . E. Tanjé, engr. 27×22½ (1571)	4	6
	„ 49.	**Van Dyck.** St. Jerome . . . . . N. de Beauvais, engr. 21×33½ (1024)	4	6
	„ 50.	**Berchem.** Landscape with animals . J. Aliamet, engr. 51×41 (1489)	3	5

No.		Third Part	Price in Marks white	Chin.
III.	Title-page.	**Ant. Graff.** King Frederick Augustus the Just	3	6
		J. Bause, engr. 28×24½ (2165)		
*	„ 1.	**Raphael.** Sistine Madonna	15	20
		C. G. Schulze, engr. 63×47½ (93)		
*	„ 2.	**Rembrandt.** Ganymed in the talons of the eagle	12	15
		Same engraver. 55½×40½ (1558)		
	„ 3.	**Giov. Ant. da Pordenone.** A lady in mourning	3	6
		Same engraver. 26×23 (199A)		
*	„ 4.	**Guido Reni.** "Ecce homo" . . .	6	9
		Same engraver. 24×20 (329)		
	„ 5.	**An. Carracci.** Head of Christ . .	3	6
		Same engraver. 18×15 (309)		
	„ 6.	**Viani.** Venus and two Cupids . .	3	5
		Same engraver. 23½×29½ (404)		
*	„ 7.	**Ang. Kauffmann.** Female portrait as a Vestal virgin	2	4
		Same engraver. 35½×28 (2182)		
	„ 8.	Same artist. The forsaken Ariadne .	2	4
		E. G. Krüger, engr. 35½×28 (2183)		
	„ 9.	**Ferd. Bol.** Jacob before Pharaoh .	12	15
		Same engraver. 41½×54 (1605)		
	„ 10.	**Kasp. Netscher.** A lady singing, and a lute-player	6	9
		Same engraver. 33×25½ (1347)		
	„ 11.	**A. Pesne.** The fortune teller . . .	3	6
		C. F. Stölzel, engr. 35×29 (778)		
	„ 12.	**Ad. van der Werff.** Magdalene . .	3	6
		Same engraver. 33×24 (1817)		
	„ 13.	**Rubens.** Portrait of a woman with plaited hair	4	6
		Same engraver. 23½×18 (964A)		

	No.		Price in white	Marks Chin.
	III. 14.	**A. R. Mengs.** Cupid sharpening an arrow J. F. Bause, engr. 22×18 (177) Before lettering	4 9	6
*	„ 15.	**Van Dyck.** Portrait of a man in a fur coat (so-called Ryckaert) . C. S. Raspe, engr. 31×26 (1035)	9	12
	„ 16.	Same artist. Portrait of a commander with a red scarf . . . . . . Same engraver. 31×25 (1026)	4	6
	„ 17.	**Pesne.** Girl with pigeons . . . . Same engraver. 22×18½ (773)	3	6
	„ 18.	**Guercino.** The wounded Dorinda. Scene from Guarini's Pastor Fido (367) C. F. T. Uhlemann, engr. 44×53	3	5
	„ 19.	**Trevisani.** Virgin and Child with St. John . . . . . . J. G. Schmidt, engr. 33½×26 (448)	3	5
	„ 20.	**E. Seemann.** The artist's own portrait Same engraver. 19×15½ (798B)	4	6
*	„ 21.	**Berchem.** Fishermen by a lake . . C. G. Geyser, engr. 32×45½ (1482)	3	5
	„ 22.	**Dietrich.** Shepherd and Shepherdess C. A. Günther, engr. 34½×52½ (2114) Before lettering	6 12	9
*	„ 23.	**Ph. Wouwerman.** Landscape with a red-covered wagon . . . . . Same engraver. 31½×38 (1408)	2	3
	„ 24.	**A. v. d. Velde.** Pasturage with a milkmaid H. F. Laurin, engr. 35×42½ (1655)	3	6
	„ 25.	**School of C. Poelenburgh,** Figures by **P. Bout.** Flocks in a river . . J. G. A. Frenzel, engr. 23×32 (1250)	6	8
	„ 26.	**G. Reni.** Head of Christ with the crown of thorns . . . . . . Ant. Krüger, engr. 18½×14½ (323)	4	6

	No.		Price in Marks white	Chin.
	III. 27.	**Jac. Ruisdael and Adr. v. d. Velde.** The chase . . . . . C. A. Günther, engr. 45×60 (1492)	9	12
		Before lettering	15	
	„ 28.	**Italian School, 16th. Century.** The Virgin and St. John . . . . Engraved by E. G. Krüger as Vincenzo da S. Gimignano. 37×28 (194A)	3	6
		Before lettering	9	
*	„ 29	**Tizian.** The Tribute Money . . . M. Steinla, engr. 26×19½ (169)	9	12
	„ 30.	**A. R. Mengs.** The artist's own portrait L. Gruner, engr. 22½×17 (166)	4	6
		Before lettering	9	
	„ 31.	**Stanzioni.** Natural Philosophy. Allegory. 35×23 (463) Engr. by J. Canale as Domenichino.	3	5
	„ 32.	**Ribera.** A learned man . . . . . Same engraver. 29×22 (692)	3	5
	„ 33.	**Albani.** Expulsion from Paradise . Same engraver. 30½×40 (342)	3	5
	„ 34.	**Jac. van Loo.** Paris and Œnone . . Same engraver. 37×29½ (1599)	2	3
	„ 35.	**A. v. d. Werff.** The Virgin with the Infant Christ and St. John . . J. Canale, engr. 40×30 (1819)	4	6
	„ 36.	**Angelica Kauffmann.** Female portrait as a Sibyl . . . . . Same engraver. 29×21 (2181)	3	6
	„ 37.	**Rubens.** The judgmdnt of Paris . . P. E. Moitte, engr. 36×48 (962B)	3	5
	„ 38.	**Tizian.** Portrait of a young girl with a vase . . . . . Syl. Pomarede, engr. 24½×21½ (173)	2	3

	No.		Price in Marks white	Chin.
*	III. 39.	**Ruisdael.** The Cemetery . . . . L. Friedrich, engr. 39×44 (1502)	12	15
		Before lettering	19	
	„ 40.	**Ruisdael.** The Monastery . . . . C. Krüger, engr. 35½×44 (1494)	9	12
		Before lettering	15	
	„ 41.	**Velazquez.** Portrait of a man . . E. Mohn, engr. 29×24 (697)	9	12
		Before lettering	15	
	„ 42.	**Murillo.** St. Rodriguez . . . . . Th. Langer, engr. 31×19 (704)	12	15
		Before lettering	19	
	„ 43.	**S. Koninck.** The Hermit . . . . G. Planer, engr. 30½×23 (1589)	9	12
	„ 44.	**Palma Vecchio.** The three sisters . 26½×36½ A. Semmler, engr. (189)	12	15
		Before lettering	19	
*	„ 45.	Same artist. Jacob and Rachel . . 32×52 (192) Engr. by Th. Langer as Giorgione	12	15
		Before lettering	19	
	„ 46.	**Veneto, Bart.** The daughter of Herodias Engr. as School of Leonardo da Vinci by C. R. Petzsch. 36½×22 (201 A)	12	12
		Before lettering	15	
*	„ 47.	**Dürer.** Christ on the Cross . . . 19½×51½ Th. Langer, engr. (1870)	6	7
*	„ 48.	**Franceschini.** The penitent Magdalene E. Büchel, engr. 42×30 (389)	12	15
		Before lettering	18	
	„ 49.	**Ribera.** St. Andrew . . . . . J. Campana, engr. 32×25 (688)	6	9
	„ 50.	**Nogari.** The miser. — The old woman with a chafing-dish . . 20×16 J. C. Gudeborn, engr. (591 592)	8	12

Ia.

No.	Single Engravings	Price in Marks white	Chin.
E. 1.	**G. A. Kuntz.** Pilgrim praying . . H. Bürkner, engr. 25×15 (2366)	2	3
	Before lettering	4	5
„ 2.	**Mantegna.** Holy Family . . . . Th. Langner, engr. 25×20 (51)	12	15
	Before lettering	24	30
	Artist's proof		45
„ 5.	**Corradini.** Sculptor. The Centaur Groups in the Grosse Garten. Two sheets together	4	
	Ch. Ph. Lindemann, engr. 37×29		
„ 6.	Same artist. Time unveiling Truth . Same engraver. $46^1/_2 \times 30$	2	4
„ 7.	**Balestra.** Time carrying away Beauty G. M. Preisler, engr. $48^1/_2 \times 31$	2	4

II.

Engravings from Pictures by Modern Masters in the Royal Picture Gallery

Issued in connection with the Ministry of the Interior. With biographical notices in German by **W. Rossmann** and **W. v. Seidlitz.**

(Art depôt A. Gutbier).

Begun in 1881. Finished in 1886.

Four Parts each containing three Engravings in large Folio (76×56).

	Price in Marks white	Chinese
Price of the whole Collection:		
Lettered	120	160
Before lettering	240	320
Artist's proof		480
Price of the parts singly:		
Part I lettered	30	40
Before lettering	60	80
Artist's proof		120
Part II lettered	25	35
Before lettering	50	70
Artist's proof		100
Part III lettered	30	40
Before lettering	60	80
Artist's proof		120
Part IV lettered	40	50
Before lettering	80	100
Artist's proof		150

First Part

1. **A. Calame.** The forest stream (Cat.-No. 2388)	12	15
L. Friedrich, engr. 33×47		
Before lettering	24	30
Artist's proof		45

		Price in Marks white	Chinese
2.	**F. Pauwels.** In the hospital	12	15
	Th. Langer, engr. Before lettering .	24	30
	33×38 (2271) Artist's proof . .		45
3.	**G. A. Kuntz.** A greeting from the world	12	15
	E. Büchel, engr. Before lettering .	24	30
	41×24 (2364) Artist's proof . .		45

Second Part

4.	**L. Richter.** Ferry at the Schreckenstein .	10	12
	H. Bürkner, engr. Before lettering .	20	24
	30×40 (2220) Artist's proof . .		36
5.	**P. Kiessling.** Mignon	10	12
	F. Seifert, engr. Before lettering .	20	24
	$34\frac{1}{2}$×26 (2278) Artist's proof . .		36
6.	**E. Kurzbauer.** The slander	12	15
	Th. Langer, engr. Before lettering .	24	30
	25×35 (2336) Artist's proof . .		45

Third Part

7.	**R. Jordan.** Rescue from shipwreck . .	12	15
	L. Friedrich, engr. Before lettering .	24	30
	32×$41\frac{1}{2}$ (2296) Artist's proof . .		45
8.	**H. Oehmichen.** Paying taxes	10	12
	C. R. Petzsch, engr. Before lettering .	20	24
	28×40 (2318) Artist's proof . .		36
9.	**F. Defregger.** Taking leave of the sennerin	12	15
	H. Bürkner, engr. Before lettering .	24	30
	$36\frac{1}{2}$×$29\frac{1}{2}$ (2328) Artist's proof . .		45

Fourth Part

10.	**A. Feuerbach.** Madonna	18	20
	E. Büchel, engr. Before lettering .	36	40
	35×29 (2362) Artist's proof . .		60
11.	**H. Hofmann.** The woman taken in adultery, before Christ	18	20
	E. Mohn, engr. Before lettering .	36	40
	$36\frac{3}{4}$×46 (2254) Artist's proof . .		60
12.	**O. Gebler.** Two poachers	10	12
	C. R. Petzsch, engr. Before lettering .	20	24
	24×33 (2334) Artist's proof . .		36

III.

Single Engravings

		Price in Marks white	Chinese
No. 13.	**B. Vautier.** Pause in the dance . .	15	18
	H. Bürkner, engr. 33×48 (2313)		
	Before lettering .		40
	Artist's proof . .		60
„ 14.	**Canaletto.** The court of the Zwinger	10	12
	L. Schultz, engr. 24×48 (629) .		
	Before lettering .		25
	Artist's proof . .		40
„ 15.	**Van Eyck.** Madonna	12	15
	H. Bürkner, engr. 26×39 (799)		
	Before lettering .		40
	Artist's proof . .		60
„ 16.	**Metsu.** A cheerful repast	12	15
	E. Mohn, engr. $47^1/_2 \times 38^1/_2$ (1732)		
	Before lettering .		40
	Artist's proof . .		60
„ 17.	**Hofmann.** Christ in the Temple . .	25	30
	Ed. Büchel, engr. 25×48 (2255)		
	Before lettering .		100
	Artist's proof . .		200
„ 18.	**G. Max.** "Our Father"	10	15
	H. Bürkner, engr. $48^1/_2 \times 34$ (2336 A)		
	Before lettering .		25
	Artist's proof . .		50

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